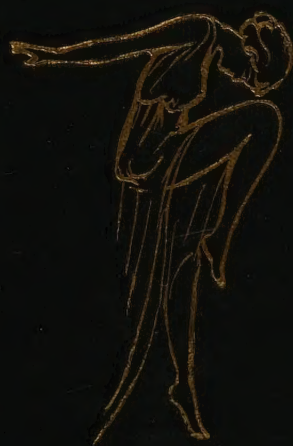


THE DANCE IN EDUCATION



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THE DANCE IN EDUCATION

BY

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DEDICATED
TO OUR
FATHER AND MOTHER
WHOSE VISION AND DEVOTION
MADE THIS WORK POSSIBLE

"THE art of dancing stands at the source of all arts that express themselves first in the human person. . . . If we are indifferent to dancing, we have failed to understand, not merely the supreme manifestation of physical life, but also the supreme symbol of spiritual life. . . .

"To realize what dancing means for mankind, we must survey the whole sweep of human life, both at its highest and its deepest moments. . . . Thus, it is finally that dancing meets us not only as love, as religion, as art, but also as morals. . . .

"Dancing is the loftiest, the most moving, the most beautiful of the arts because it is no mere translation or abstraction from life; it is life itself."

HAVELOCK ELLIS.

PREFACE

IN response to our suggestion that dancing should always correlate with the other subjects in the educational curriculum, we have been asked by teachers where this correlated dance material could be found. Realizing that this need has not been met so far in any publication, we have endeavored to partially solve the problem in this book. All the material given here has been successfully tried out with the college group, either at Teachers College, Columbia University, or at Smith College, Northampton, Mass.

We wish to express our gratitude to Dr. Jesse Feiring Williams for his unfailing interest and assistance. His encouragement and sympathetic guidance have been constant sources of inspiration.

To Professor Clifford H. Riedell we extend our thanks for his generous cooperation at all times, and especially for his kindness in making photographic studies of our work for this book.

We gratefully acknowledge our indebtedness to Beatrice L. Becker for her beautiful translation of the Greek verses in the Hymn to Apollo.

Many thanks are due to the authors, composers, and publishers who have granted permission to include selections from their works in this volume: to Havelock Ellis for the quotations from "The Dance of Life"; to Sergei Rachmaninoff for Prelude Op. 3 No. 2 and Prelude in G minor; to E. R. Kroeger for "March of the Indian Phantoms"; and to Fritz Kreisler for the selection from "Liebesfreud."

We also wish our students to know how much their loyalty and enthusiasm have meant to us.

AGNES L. MARSH

LUCILE MARSH

FEBRUARY, 1924.

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FOREWORD

PHYSICAL EDUCATION in the popular mind is concerned with the development of muscles, the correction of deformity, and the attainment of motor skills, strength, and endurance. The methods and materials used in physical education often justify this appraisal. Among certain European nations where militaristic aims govern educational practice, and achievements of the human personality are sacrificed to political considerations, the training for military ends shapes physical education inevitably toward mass exercises and calisthenic drills. It is this type of physical education that so often reveals the understanding of the popular mind on this subject.

Modern physical education in America is rapidly getting away from this type, long ago introduced here by foreign refugees and propagandists. This modern tendency is seeking to determine the functions of physical education in a democracy and is striving constantly to be scientific and rational. Historically it has excellent models along certain lines, particularly in ancient Greek civilization but its guide in America today is rather our social organization and the needs and capacities of men and women in a free form of government.

This tendency in physical education is leading us toward considerations of values in addition to the physical ones. Modern science has integrated the individual, and modern education is insisting that proper emphasis be given to all aspects of the human personality. For physical education this has special significance. Mental, moral, and social learnings are an intrinsic part of some activities which superficially seem to be mainly physical. Moreover, those activities with little or no mental, or social, or moral content are relatively of less use in physical education when judged by psychophysical standards.

Hence, the program of activities in physical education is rapidly being altered. Children in the elementary and high schools where modern methods are used are being initiated into a program that has meaning for the participants, that offers an opportunity to develop a love for and a skill in motor practices that may be continued throughout life. Likewise, in the college, modern physical education is undergoing a marked change. The calisthenics of Dio Lewis, the posturings of Catharine Beecher, the æsthetic dance of the Gilbert type with its formal poses and artificial movements are being replaced by a more wholesome, more educative, more artistic procedure.

This book that the Misses Marsh present to the profession embodies this modern tendency as applied to the dance. It is one expression of this new view, this awakened vision, this incorporation of science and human and social needs.

It is perhaps unnecessary that one should mention the practical features of the material presented here. There are those who take pride in themselves as "practical persons." They look with no little disfavor and considerable contempt upon one who teaches new methods, who presents new ideas. They delight to call such an one—theorist, idealist. It may reassure these "practical persons," however, to note that the material presented in this book has been taught successfully to college students with definite improvement in their posture, muscular strength, and motor skill, to say nothing of the mental and social gains which the "practical" people can hardly understand. We will always need the "practical" people, however, to do the routine work of the world, but the idealist must ever mark out the way of advance. The former will always be the slave of the latter in the field of ideas, and can only ultimately save himself by adopting and practising the very ideas he so sharply condemns.

That the Misses Marsh have taken ideal considerations and have demonstrated their utility brings pleasure to me. It is hoped that this book may push forward this new emphasis in physical education, rapidly and everywhere.

JESSE FEIRING WILLIAMS.

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INTRODUCTION

THE three-fold renaissance of dancing that has taken place in the last twenty years has caused some misunderstanding. Is dancing a major art, or just an inspiration to other arts, or is it chiefly a means of physical education? It is the purpose of this book to reconcile these diverging attitudes toward the dance in one that will incorporate all three. We need a larger and truer concept than is now held. Dancing is a great art, full of educational opportunities, and rich in inspiration for art and life.

Dancing is as old as the human species, as wide spread as the human race, and as varied as human nature. It is, therefore, hopeless to try to define the dance and futile to attempt to classify it. The dance depends on the people who dance it; it depends upon, race, nationality, social stratum, and finally on the individual dancer, himself. For example, the so-called folk dances of European countries express the life of the peasant folk, while the minuet is a dance of the French Court and faithfully represents the refinement, artificiality, and repression of the people who danced it. The ballet is a dance of a professional group and so proclaims itself in each dazzling tour de force.

The dance belongs to all people. Movement and rhythm are inherent in man. He has always danced and will always dance. If education is life, and we believe it is, then, since dancing is a natural part of life, it should be a part of the educational program. It is of great educational value to study the dances of all peoples and of all times because the dance is always so expressive of the life and customs of the people who dance it. We must not fail, however, to include our own dance among these. The American folk dance of today is the social dance, and it is most necessary that this dance be taught in our schools if it is to be guided into the highest forms of expression. The folk dance is important in the dancing program, but we must not limit our approach to it, or to any other phase of the dance. Our problem must be to develop in our schools a dance that will express all that is best in our present civilization.

We believe that the education of an artist is first, last, and always the education of a human being. The greatest human beings are those who can not only appreciate and live the best in life, but can also give this best to others. This ability to crystallize and project an essence of life marks the artist, not apart from other human beings, but as a leader of them. We, therefore, allow no such artificial distinction as we so often hear made between educational and artistic dancing. Education has to do with the production of fine human beings, and fine human beings produce fine art. If we use dancing (or music or painting) to develop human beings, they in turn will express what they learn from life through these familiar mediums.

Education is no longer divided into three parts, to be administered to separately, the physical, the mental, and the moral. Physiological psychology has proved that

the physical, mental and moral are inseparately merged into a unit which is the individual personality, and in turn this individual personality is inseparately merged into society. The individual and society are merely different aspects of the one all absorbing problem, human life.

The physical has to do with structure and function. The organism comes into being, functions, and develops according to certain natural laws. The aim of education is to assist the operation of these laws. We must require nothing of the organism contrary to its structure, as, for example, forced back bending of the spine. We must concern ourselves with developing the natural functions instead of trying to invent new ones, for example, holding the weight of the body on the top of the toes as in toe-dancing. We must be guided by the laws of growth governing the organism and not try to superimpose mature functions on immature bodies, for example, intricate adjustment of the accessory muscles in childhood, or prolonged muscular activity at adolescence.

Just as the body, or physical aspect, is governed by laws of structure, function, growth and development, so is the nervous system. The structure of the nervous system consists of psycho-physical patterns. The end organs are sensitized to certain stimuli, and these stimuli are carried in terms of nervous energy to the central system, where they result in some form of action. Every experience tends to terminate in action. Any part of this pattern may be modified and complicated to an indefinitely great degree,* but a response always takes place in this sequence, stimulus, central system, action. The consciousness of the functioning of one or more of these patterns is an emotion. With these points in mind, we will always take care to give stimulus before demanding reaction, and we will try to have that stimulus fit the complexity of the individual and give him full opportunity for complete response.

The moral aspect of the individual has to do with the relation of one individual to another, to many others, and finally to society. The aim here in education is to bring the individual into adjustment with society. This must be accomplished with the minimum friction for all concerned. We can not live without society, we must learn to live with it. The moral is clearly allied to the æsthetic. Art has to do with the specific expression of a universal truth, so it is, that by art-study, we can link up the emotional nature with the ideals of the race. It was for this reason that the Greeks incorporated music into their system of education.

If dancing is to be a great instrument of education, it must satisfy these requirements:

- (1) It must aid and maintain bodily growth and development.
- (2) It must interest the student and offer stimulus to the full extent of his maturity.
- (3) It must further social adjustment.

Since the personality is above all a unit, we can not separate these phases and administer to them one by one. Our approach must be such as will maintain them in their proper relations to the whole.

* McDougall: An Introduction to Social Psychology.

We must now analyze the specific ways in which this natural method can be worked out. Since our purpose is to meet the needs of everyday life, we must interpret these principles in terms of daily activity. Good posture is the most efficient adjustment of the body to a situation. There is no one good posture. Posture applies to all positions of rest and movement. Our first problem will be to make these proper adjustments in all positions of rest, and second in all natural movements. The natural movements are, walk, run, skip, leap, whirl, gallop, stretch, bend, jump, throw, grasp, turn, and relaxation.* These have many combinations and modifications, but all healthful adjustments occur in terms of these fundamentals. One of our chief objects will be to bring the natural movements to the highest point of efficiency. We need only watch people walk down the street or run to catch a trolley car to realize how great the need is for beautiful, efficient movement in everyday life.

It might be well to explain here our attitude toward technique. The Natural Method has been accused of having no technique. If technique means beauty and efficiency of movement, we certainly do believe in technique, for we work for the most subtle bodily adjustment in all our movements. But if technique means violent exercise of certain parts of the body to superimpose certain artificial results, we do not believe in technique. We do believe in using the experiences of the race in directing the adjustment of the individual instead of letting him find it out for himself by the painful trial and error route. We do believe in analysis of postures and movements and formulation of ideals concerning them. We take all the help we can get from science, history and art, but these must be used to aid natural adjustment, not to superimpose results. A great deal that now exists in dancing under the name of technique has been introduced because some have thought that an elaborate movement is more beautiful than the simple natural one. We believe, however, that those who adopt useless flourishes, complex and meaningless ways of doing a simple thing on the grounds that they are more beautiful, have failed to make the complete test for beauty. Another reason given for the intricate and unnatural elaboration of natural movements, such as we see in the ballet school, is to render them more difficult. This is obviously the wrong method of securing progress. A more difficult problem should be set; a larger idea should be given; one that by its nature demands greater study, concentration, speed, strength, and endurance to carry it out.

This brings us to another point on which the natural school differs from the ballet school. Exercise for exercise sake, such as the preparatory kicking and bending with which most lessons begin, seems to us futile and even harmful. No educative activity occurs in life without motivation and there is little, if any, transfer of training except where like elements are involved. Therefore, if we want a joyous skip, the first thing we must do is find the motivation and then skip and continue to skip to this idea until we have perfected the movement.

The choice of motivation brings us to the problem of correlating dancing and the other subjects of the curriculum. It is very discouraging to us to find that so many colleges use "Nursery Rhymes" as their content in Physical Education. This content

* See Bowen and McKenzie: Applied Anatomy and Kinesiology.

correlates with Kindergarten work. It is excellent there, but absolutely barren intellectually for college girls. Folk dancing should also be given, at an earlier period, in the grades and High School where it correlates with geography, history, art, and music as taught there. This material would then be well in hand to serve as a background for college work. The college group should be working with ideas drawn from college subjects; music, painting, sculpture, mythology, history, psychology, literatures of all peoples, religion and philosophy. Especially great ought to be the opportunities for moral and religious motivation, but every department can find in the dance another approach to its subject. This claim on the dance, like all other claims, involves an obligation. The professors of other subjects should cooperate with the professor of the dance, suggest ideas, and be ready to help in working them out. For example, in the Hymn of Apollo, we have used the authentic piece of Greek music by that name. This is always included in a course in the History of Music, but the time that is given to it there, is necessarily limited. The dance class offers an opportunity for further study. We sing it, dance it, and associate with it the Greek art and ceremonial. The Glee Club then forms the chorus; the Art, History, Archæology, and Greek departments all cooperate, and the result is artistic and genuine costuming and a beautiful and authentic ceremonial. Another example, for Isis, the Egyptian Dance Drama, we studied the mural decorations of ancient Egypt for authentic positions and costuming, translations of the "Book of the Dead" and hymns to the deities for atmosphere and inspiration. We carefully reviewed the history of the times and the mythology and religion of the people. The result was an authentic and artistic production that not only satisfied and educated the dancers, but also the audience.

This unusual opportunity of a college group to draw material and inspiration from all sources and to be guided by experts in all fields, should result in the richest, most beautiful, and most enlightening performances. Just as the Little Theater movement has contributed a drama, free from the demoralizing influences of professionalism and commercialism, so can this college dance movement enrich the Dance. We hope the colleges will realize this opportunity and take seriously their obligation.

The social value of the cooperation necessary for one of these performances is very great, not only for the students, but for the faculty to whom it gives a rare and much needed opportunity of working together for a common ideal of knowledge and beauty. Here we have, also, an opportunity for faculty and student to work together in the creation of something that is much greater and more beautiful than either could produce alone. Then, too, the necessary informality of creative work of this kind enables the teacher to observe and develop the personalities of his students and their relations to one another. In short, it can be a very pleasant and powerful lesson in socialization for all who take part.

We have shown the possibilities of teaching appreciation of the arts through dancing. For proof of the inspiration it gives to other arts, one has only to observe how frequently dancing figures and dancing themes are seen in the art exhibits of today. This same influence can be found in modern poetry. Another contribution which dancing has been called on to make of late, is the education of artists in other fields. The painter

and sculptor come to dance, not only for the visual imagery, but also for the kinæsthetic sense of line, movement, and grouping which only dancing can give. Musicians led by Jacques-Dalcroze * have come to believe that this kinæsthetic sense of music is the most valuable asset of a musician. But probably, the art that is most closely allied with dancing is "dramatic art." The producer, as an artist of line, movement, and grouping can learn much from dancing, but it is the actor who must look to dancing for the greater part of his training. From their earliest history dance and drama have been inseparately merged, in fact, drama grew out of the Dionysian Festival and Dance. Today pantomime is defined as "the bodily expression of an idea or emotion," or more scientifically, as "the response to a real or imaginary stimulus." This might well be the definition of dancing as we see it. So it seems to us impossible to say where pantomime ends and dancing begins. But we do know that the best training an actor can receive is training in posture, movement, and complete and rhythmic response to stimuli. We are convinced that this training can be best given in the dancing class.

So, we believe, that dancing is a great art, an art that has much to give other arts and much to receive from them, and we believe it can be a great instrument of education. Dancing deserves academic recognition on any one of these qualifications, and it asks for it on all three. We hope it will not be long before dancing is incorporated into the educational curriculum with full academic standing.

* Jacques-Dalcroze: Rhythm, Music, and Education.

METHOD OF PRESENTATION

WHAT are the characteristics of modern college girls? The ages range from sixteen to twenty-three. This late adolescent period is characterized by an almost completely developed body which is, however, still plastic and capable of growth; a keen and alert mind; a highly reactive, emotional, idealistic and social nature. Some will come to college with a splendid background in dancing, others with some understanding of the dance, many with entirely false conceptions, and a few with no appreciation at all. The first meeting of the group must necessarily be for the purpose of introducing the subject of dancing. This introduction will include a very brief statement of its history and modern tendencies, a short discussion of its place in the college curriculum, and a tentative formulation of the ideals of the course.

The choice of costume is very important. A costume must first of all be hygienic, this means light-weight, washable, and loosely fitting. It must, not only allow perfect freedom of movement, but also permit the air to circulate freely over the skin. One of the most stimulating and cleansing effects of exercise is lost if the air and light can not get to the skin. The drapery should be such that the lines of the body are clearly evident. How can we teach posture when a sunken chest is successfully hidden behind a full serge waist, or an accentuated lumbar curve is thoroughly concealed by a straight-backed middy blouse. We have outgrown the time when we confused modesty with prudery, innocence with ignorance. We must have knowledge of our bodies, and we must have pride in them. The first step in developing strong and beautiful bodies is to establish a strong and beautiful ideal of the body. We must realize that the body is capable of as much beauty and spirituality as any other aspect of the personality. A beautiful costume is a constant source of inspiration both to the wearer and to the other members of the class. Such a costume is always marked by its "simplicity and frankness." It is well to have models and pictures with which to illustrate these points. We suggest models taken from the following:

Diana of Gabii,
Venus Genetrix,
Artemis of Versailles,
Aurora—Guido Reni,
Amazon Relief of Phigaleia,
Karyatid from the Erechtheion,
Amazon pediment at Epidauros,
Apollo and Muses—Guilio Romano,
Metope from Temple of Zeus Olympia,
Orpheus and Eurydice and Hermes—Marble Relief,
Lion Hunt Group and Battle Group from Alexander Sarcophagus of Sidon.

The first assignment will be to come ready to dance in such a costume.

It is necessary to plan a lesson carefully before class, but of course this plan is subject to change, depending on the reaction of the group. We believe the content should be varied enough to suit individual differences. In presenting our material, the music is played while the class listens and decides what it suggests. It is helpful if the students are given definite points for which to listen, such as pulsation, duration, pitch, quality of tone, quantity of volume, articulation, and rate of movement.* Probably the quickest way for students to get the necessary control of the music is for them to sing the melody after they have listened to it and while they dance. After a tentative decision concerning the interpretation, the students dance the idea with the music. A discussion of the difficulties may follow, the teacher or some of the best pupils may give a demonstration, or half the class may do it at a time, while the other half watches and decides what is best. All should then try it again.

The periods of activity and rest must be skillfully arranged to avoid over-exertion without wasting time. This can be accomplished by following the vigorous activity with slower, quieter movements, relaxation, and rest. The periods of rest may be used to advantage by listening to the music or studying the references pertaining to the dance.

The lesson must be presented in a satisfying unit that builds to a climax. Since students enjoy so much doing the familiar, the lesson should include some of the dances already worked out. It will be found, that even coming after the climax of the lesson, the review will hold sufficient interest to make a satisfying conclusion.

It is unwise to try to teach a dance in one lesson. The students must be given time to become familiar with the idea and the music. We accomplish this by introducing the various themes and their interpretation over a period of lessons. In this way, the dance grows freely out of the class work. For example, in developing "Marche Slave," we used the first motif of the music very freely as a burdened walk. The staggering and falling may be given as a study in relaxation, the national anthem as a study in fear and the motif of the Russian youth as a skipping theme. When all these have been worked on, the student is ready to incorporate them in the dance, "Marche Slave."

It is a psychological fact that we hold the movements of a dancer in our minds as a visual memory.† This makes dancing a spatial, as well as a temporal art. This spatial aspect is often neglected, and, as a result, we lose one of the most subtle and satisfying qualities of the dance. If the dancer were to dance with powdered feet and leave a footprint on the floor at every step, the dance design could be tested. The dance which had been beautifully conceived would leave a rhythmic design on the floor. It is our feeling for this spatial quality of the dance that is satisfied by this rhythmic design. It is needless to say that this is the last thing that happens to a dance. It must first be thoroughly conceived in thought, and action, and then only after much experimentation to discover the best, should we even consider pouring it into the final

* Education Through Music, by Charles Hubert Farnsworth. Chapter II, page 18. American Book Co.

† The Renaissance of the Greek Ideal. Diana Watts. Chapter V.

mould of its spatial design. Even then the design must change as the dance grows. Students should be encouraged to experiment with possible designs for a dance before one is suggested by the teacher. The dance grows out of the students reaction to the idea, and the design should grow out of the dance.

All the material here has been carefully correlated with other college subjects. (See Chart of Correlation p. 209.) By the study of the expression of an idea in other arts, the dance interpretation is greatly enriched. In "Marche Slave," struggle for freedom is the theme. We study Millet's famous sketches and paintings of Labor, Joe Davidson's statue "France Aroused," Edwin Markham's poem "The Man with Hoe," Neihardt's poem "Cry of the People," etc. In connection with the music, the life and ideas of the composer must be studied. It is desirable to bring pictures of the paintings and statues to class if possible, and often the reading of a related poem helps to set the mood for the dance.

Although students should be taught to give and receive helpful criticisms in class these should be supplemented by private conferences with the teacher. These conferences can be successfully motivated by assigning an original piece of work. A record library is extremely helpful to enable students not only to choose music for their original work, but also to study the music used in class. An individual or class scrap book makes an interesting record and stimulates interest in subjects and events pertaining to the dance.

MODEL LESSONS

The following lessons are arranged according to the ideas of content, activity, and rest, unity, climax, review, and progression as discussed in Method of Presentation.

LESSON I

45 min. period.

Students arrive in costume. Costumes discussed and criticized, redraped if necessary. This brings us very naturally to the subject of posture, lines, and development of the body. Emphasize the fact that "we are the sculptors of our bodies" and if they are not as we wish them, we can make them so.

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Running—Race	45
Class suggestions—	
Presentation of Atalanta	45
Relaxation—Exhaustion.	
Rotation—Fire	8
Skipping—Greeting	53
Rotation—Trees	11
Skipping—“Dancing Woman”	56
Diana	72
Class dismissed—	
Victorious March. Aida, part V	33

LESSON III

45 min. period.

	PAGE
Purpose—To study body movement. Emphasis is placed on the fact that movement begins with heavy trunk muscles and flows out to extremities.	
Skipping—Greeting.....	53
Walking—Presentation of Processional. Aïda	28
Skipping—"Dancing Woman".....	56
Relaxation—Exhaustion.	
Rotation—Presentation of Lorelei.....	18
Presentation of Bound Captive.....	22
Running—Atalanta.....	45
Trees.....	11
Diana.....	72
Assignment—Become acquainted with "Overture to Wilhelm Tell," by Wagner.	
Class dismissed—	
Leaping—Hurdles.....	60

LESSON IV

45 min. period.

Purpose—To study the crescendo and diminuendo in movement.	PAGE
Walking—Victorious March. Aida, part III	31
Galloping—Triumphant Horsemen	63
Relaxation—Wounded Warrior	16
Rotation—Struggle of the Winds. The Storm	75
Rotation—Waves	4
Leaping—Warriors	58
Sustained Relaxation—	
Night	3
Sustained Growth—	
Dawn	82
Running—Presentation of Apparitions	48
Assignment—Look up the subject of festivals held in honor of Apollo.	
Class dismissed—	
Walking—Indian Phantoms	90

LESSON V

45 min. period.

Purpose—To study phrasing and design.	PAGE
Skiping—"Dancing Woman"	56
Walking—Procession to the altar of Apollo	35
Leaping—Hurdles	60
Relaxation—Night	3
Rising—Dawn	82
Rotation—Struggle of the Winds. The Storm	75
Free presentation of the Storm.	
Indian Phantoms	90
Apparitions	48
Assignment—Look up examples of beautiful grouping in processions taken from friezes and paintings.	
Class dismissed—	
Skip of the Dancing Boys, Marche Slave	176

STAGE DIRECTIONS

In writing the descriptions, our aim has been to give the teacher the greatest knowledge of the dance in shortest possible space. It is hoped that the teacher will fully acquaint herself with the natural method as presented in the Introduction, and carefully study the music, dance description, and references before attempting to develop the dance in class.

We have used the usual stage directions to describe the positions on the stage or dancing floor.

U = Up stage, to the back of stage or away from audience

D = Down stage, to the front of stage or toward the audience

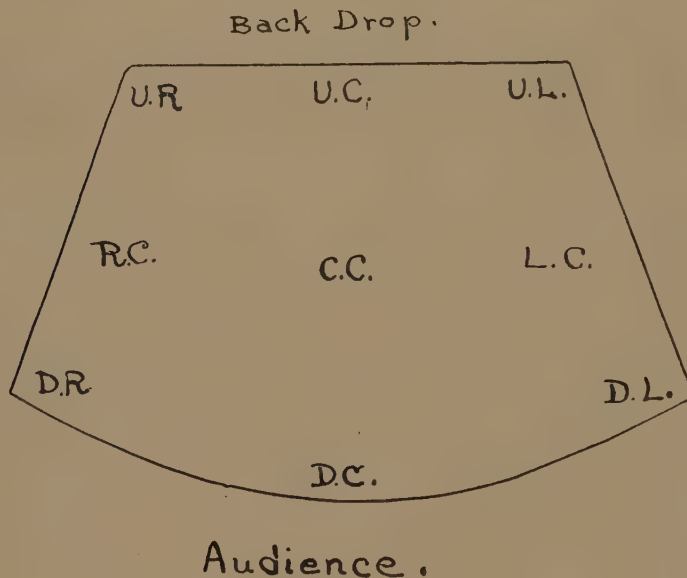
L = Left, dancer's left when she faces audience

R = Right, dancer's right when she faces audience

C = Center of stage from left to right or from up to down

CC = Center of stage from left to right and from up to down

DL = Down left, etc.



Part II

STUDIES
in
NATURAL MOVEMENTS

ROTATION and RELAXATION

References to be used in connection with the studies in Relaxation.

Sculpture-

Leda	G. Talbot
Danaïade	Rodin
The Sleeping Endymion	Rinehart
Adriane	Bryant
Story of Endymion	Watts
St. Sebastian	Bequer
Rescue of Body of Patroclus by Menelaus	Flaxman
Galatian Warrior and Wife	Ludovise

Painting-

Mary Magdalen	Henner
La deposizione dalla croce	Bartolommeo

For other studies in relaxation see also:

	Page
Marche Slave	171
Cassim	157
Funeral March of a Marionette	108
The Storm	75
Funeral March	164
The Boy in "Isis"	196

I. Night

References to be used in connection with this study.

Literature-

Night	Shelley
Hymn of the Night	Longfellow
Night	Blake

Sculpture-

Nocturne	Korbel
Descending Night	Weinman
Flight of Night	Manship
Evening	Ruchstull
Night	Korbel

Painting-

Flight of Night	Hunt
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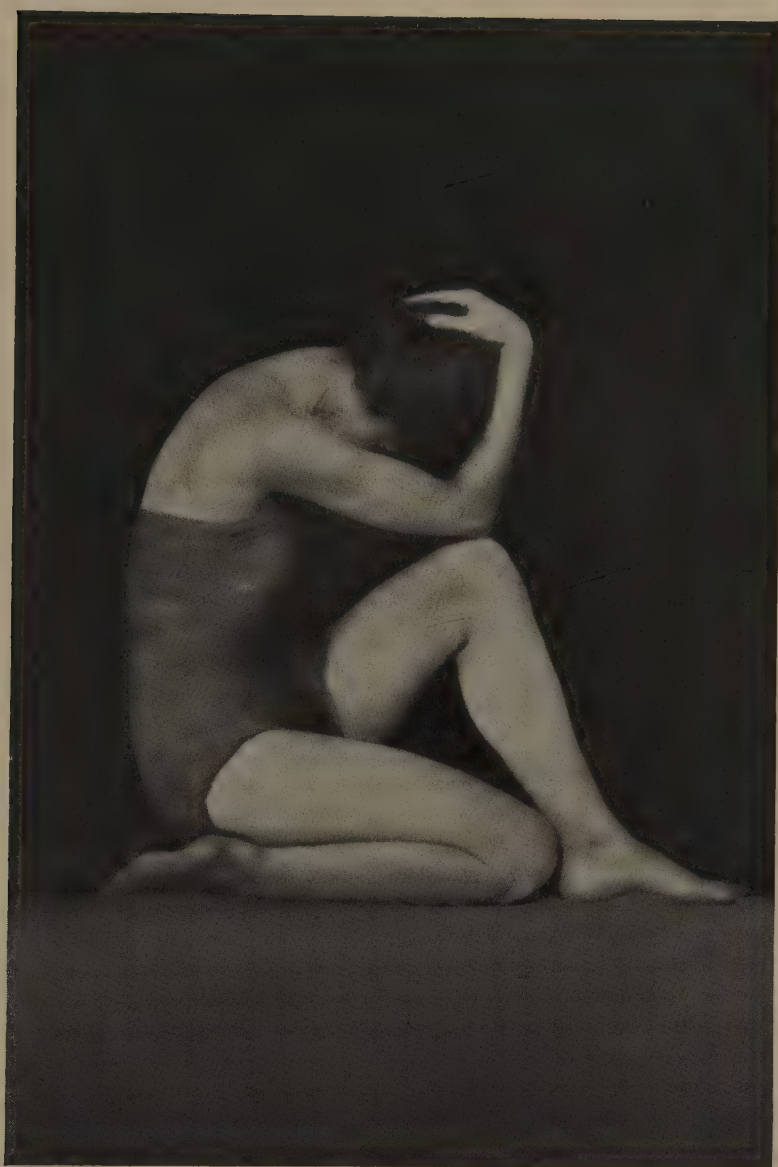
Description-

A study in Relaxation.

Dancer starts in position of statue "Nocturne." Chest is raised and arms are raised outward and upward. Dancer rises slowly on toes.

Brings the arms in and downward to position of statue "Descending Night." Bends the knees, sinking down slowly on one knee while the arms are brought downward and outward as trunk bends forward.

Arms finish in a relaxed position. 17 meas.



I. Night

3

ROBERT SCHUMANN
Op. 12, No. 2

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of 17 measures, numbered 1 through 17. The notation is in grand staff (treble and bass clefs). The score includes various dynamics: *pp* (pianissimo) at measure 1, *f* (forte) at measures 2, 3, 5, 6, 8, 11, 12, 16, and *p* (piano) at measure 17. There are also *sf* (sforzando) markings at measures 3, 7, 9, 10, and 16. The score features several triplets (indicated by a '3' over the notes) at measures 2, 3, 6, 9, 10, 11, 12, and 16. There are also slurs and accents throughout the piece. The piece ends with a repeat sign at the final measure (17).

II. Waves

References to be used in connection with this study

Literature-

Beröe Carman and King

Sculpture-

The Wave C. Rumsey
The Leaping Spray C. Beach
Spirit of the Sea A. Atkins
The Glint of the Sea C. Beach

Painting-

The Wave - Fuji from Kanagawa - Hokusai

Description-

A study in Rotation and Relaxation.

Dancer represents the wave breaking on the shore.

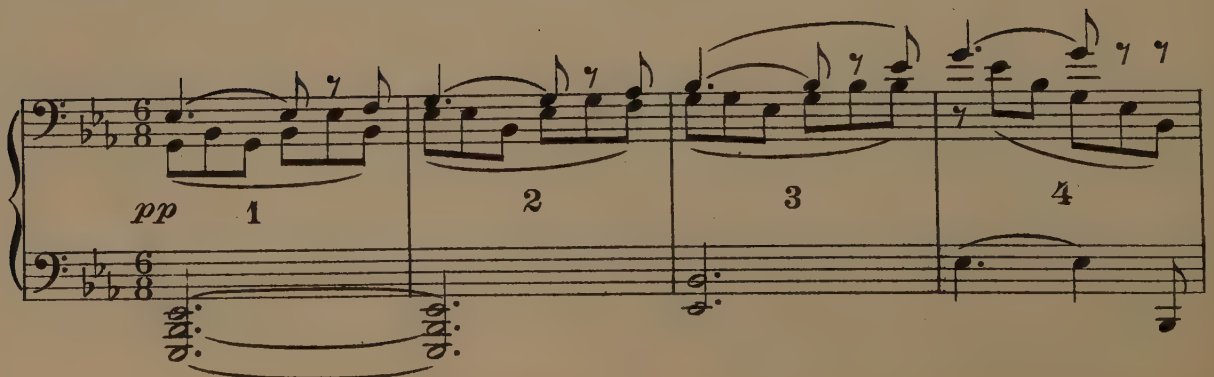
Movement follows the arching, rising, suspension, forward falling of the breaker and finishes by running movement of the ripples on the sand. 4 meas.

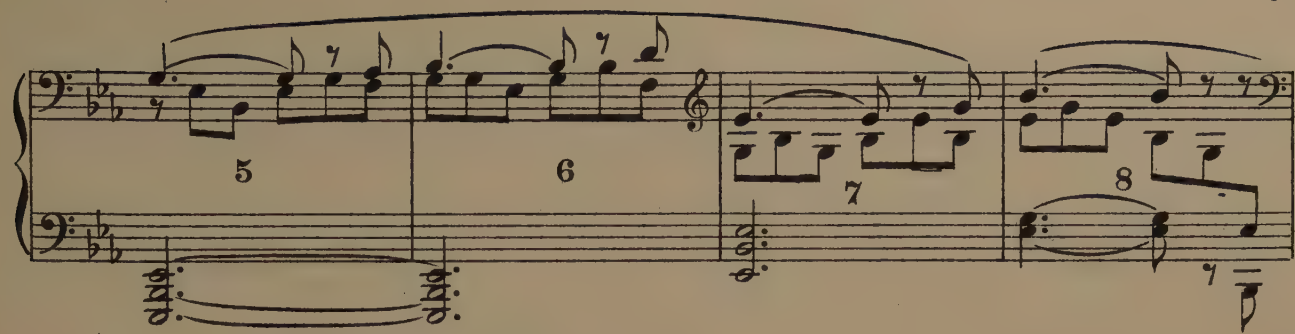
Starts from standing position, head, shoulders and arms relaxed. The movement begins at the base of the spine and flows up through the back as the body arches and the head is raised. The arms describe a circle backward outward and upward over the head, palms turned forward. Where the body is poised high on the balls of the feet incline forward as far as possible without falling. Balance is regained when the body relaxes forward and the dancer moves forward with many running steps.

II. Waves

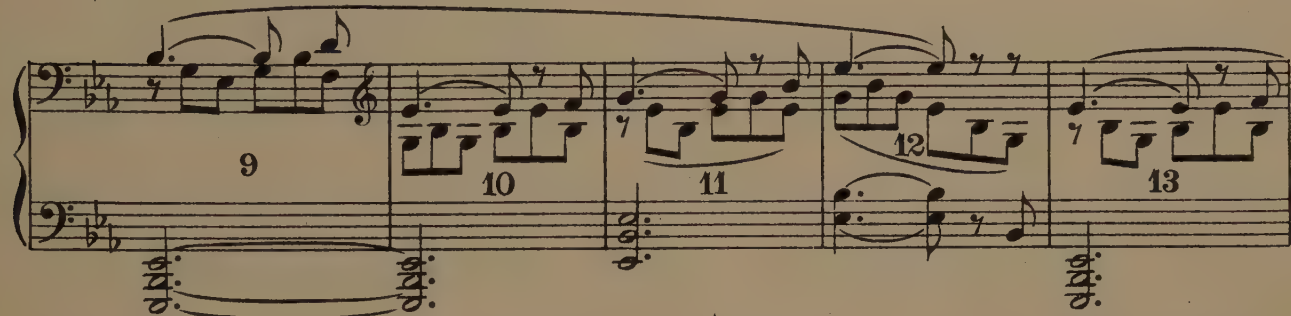
(Rheingold Overture)

WAGNER

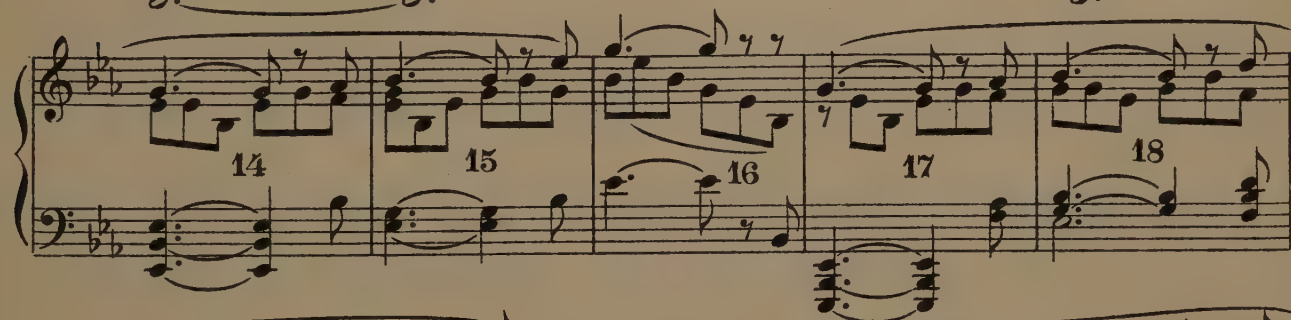




System 1: Measures 5, 6, 7, and 8. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes.



System 2: Measures 9, 10, 11, 12, and 13. The right hand continues the melodic development with various rhythmic patterns. The left hand maintains a steady accompaniment.



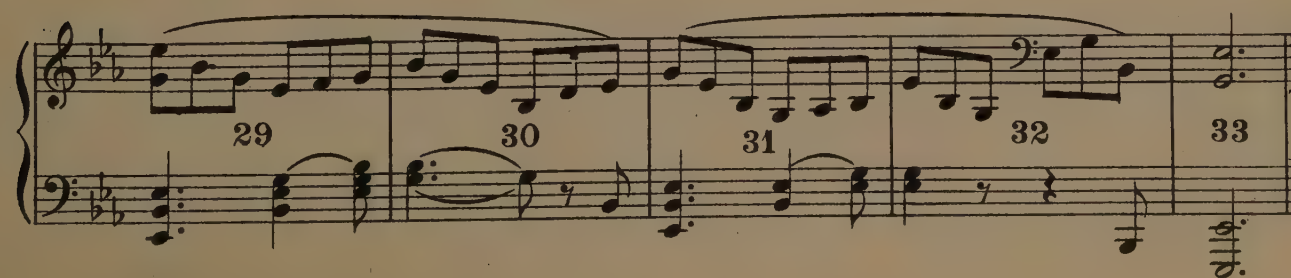
System 3: Measures 14, 15, 16, 17, and 18. The right hand shows more complex phrasing with slurs and ties. The left hand accompaniment includes some sustained chords.



System 4: Measures 19, 20, 21, 22, and 23. The right hand continues with a flowing melodic line. The left hand accompaniment features a mix of chords and moving lines.



System 5: Measures 24, 25, 26, 27, and 28. The right hand has a more active melodic role with frequent sixteenth notes. The left hand accompaniment is more rhythmic.



System 6: Measures 29, 30, 31, 32, and 33. The right hand concludes the piece with a final melodic phrase. The left hand accompaniment provides a solid harmonic base.

III. Snowflakes

References to be used in connection with this study

Literature-

The Snowstorm Emerson
Snow - Bound Whittier

Description-

A study in Relaxation.

“Out of the bosom of the air,
Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare
Over the harvest-fields forsaken,
Silent and soft, and slow
Descends the snow 10 meas.

This is the poem of the air,
Slowly in silent syllables recorded;
This is the secret of despair,
Long in its cloudy bosom hoarded,
Now whispered and revealed
To wood and field.”

Longfellow

III. Snowflakes

RUBINSTEIN
Valse Caprice

Measures 1-3 of the piece. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The first measure (labeled 1) begins with a forte (*ff*) dynamic and features a dotted line with the number 8 above it, indicating an eighth-note pattern. The melody in the right hand consists of eighth notes, while the left hand plays a steady eighth-note accompaniment.

Measures 4-6 of the piece. The melody continues with eighth notes in the right hand. In measure 5, the left hand has a brief rest before rejoining the accompaniment. Measure 6 shows a descending eighth-note melody in the right hand.

Measures 7-10 of the piece. Measures 7 and 8 continue the eighth-note accompaniment in the left hand. Measure 9 features a whole rest in the right hand and a piano (*p*) dynamic marking in the left hand. Measure 10 concludes the section with a piano (*p*) dynamic marking and a whole rest in the right hand.

IV. Fire

Reference to be used in connection with this study

Literature-

Hymn to Fire Balmont

Description-

A study in Rotation.

Dancer begins low on the floor. Her movements represent the turning and twisting of the fire as it curls upward. As the higher levels of sitting, kneeling and standing are attained, the circle of rotation becomes larger and larger 18 meas.

IV. Fire

from "Die Walküre"

RICHARD WAGNER

PIANO

1 Maestoso *ff marcato*

2 *rall.*

3 *Lento*

4 *ppp* *Lento*

5 *ppp* *Lento*

6 *ppp* *Lento*

Measures 7 and 8 of a musical score. The score is written for piano (p) and features a treble and bass staff. Measure 7 shows a treble staff with a melodic line and a bass staff with a piano accompaniment. Measure 8 continues the melodic line in the treble staff and the piano accompaniment in the bass staff. The key signature is one sharp (F#) and the time signature is 3/4.

Measures 9 and 10 of a musical score. The score is written for piano (p) and features a treble and bass staff. Measure 9 shows a treble staff with a melodic line and a bass staff with a piano accompaniment. Measure 10 continues the melodic line in the treble staff and the piano accompaniment in the bass staff. The key signature is one sharp (F#) and the time signature is 3/4.

Measures 11 and 12 of a musical score. The score is written for piano (p) and features a treble and bass staff. Measure 11 shows a treble staff with a melodic line and a bass staff with a piano accompaniment. Measure 12 continues the melodic line in the treble staff and the piano accompaniment in the bass staff. The key signature is one sharp (F#) and the time signature is 3/4.

13 14

Pia.

15 16

Pia.

17 18

ppp

Pia.

rall.

8va

V. Trees

References to be used in connection with this study

Literature-

Trees	Joyce Kilmer
Ballad of Trees and the Master	Lanier
Pine Trees and the Sky	Rupert Brooke
The Dancer	Helen Hoyt
Aspect of the Pines	Poe

Sculpture-

Tree of Sorrow	Hammer
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Painting-

View of the Seine	Homer Martin
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Description-

A study in Rotation.

Dancer remains in place- arms are raised to side or overhead to represent branches. Body sways and turns from side to side. This movement beginning in the trunk muscles, flows out through the arms and hands. The swaying movement may be large or slight, depending upon the *accelerando* and *crescendo* in the music.45 meas.

Any type of tree may be represented. After this has been done as an individual study, interesting groups may be arranged. The backs of the dancers must always be toward the center. Very artistic effects are achieved by having one or two in the group raised on pedestals.

V. Trees

SINDING
Op. 32, No. 3

The musical score is written for piano (pp) in 2/4 time, key of B-flat major (two flats). It consists of 10 measures, numbered 1 through 10. The notation includes slurs, ties, and fingerings. The first measure is marked *pp*. The score is divided into five systems, each containing two measures. The first system contains measures 1 and 2, the second system contains measures 3 and 4, the third system contains measures 5 and 6, the fourth system contains measures 7 and 8, and the fifth system contains measures 9 and 10. The notation includes slurs, ties, and fingerings. The first measure is marked *pp*. The score is divided into five systems, each containing two measures. The first system contains measures 1 and 2, the second system contains measures 3 and 4, the third system contains measures 5 and 6, the fourth system contains measures 7 and 8, and the fifth system contains measures 9 and 10. The notation includes slurs, ties, and fingerings.

Measures 11 and 12 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a complex, fast-moving melody in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter and eighth notes. Measure 11 includes a fermata over a half note in the bass. Measure 12 continues the melodic pattern with a fermata over a half note in the bass.

Measures 13 and 14 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The right hand continues with a fast, flowing melody. The left hand features a long, sweeping slur across measures 13 and 14, with a fermata over a half note in measure 14.

Measures 15 and 16 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The right hand maintains the fast melodic line. The left hand has a long slur spanning both measures, with a fermata over a half note in measure 16.

Measures 17 and 18 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The right hand continues the fast melodic pattern. The left hand features a long slur across both measures, with a fermata over a half note in measure 18.

Measures 19 and 20 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The right hand continues the fast melodic line. The left hand has a long slur spanning both measures, with a fermata over a half note in measure 20.

Measures 21 and 22. The key signature is three flats (B-flat, E-flat, A-flat). Measure 21 is marked *cresc.* and contains a complex melodic line in the treble clef with many beamed sixteenth notes. The bass clef has a long, low note. Measure 22 continues the treble melody. The system ends with a double bar line.

Measures 23 and 24. Measure 23 features a treble melody with beamed sixteenth notes and a bass line with a single note. Measure 24 continues the treble melody. The system ends with a double bar line.

Measures 25 and 26. Measure 25 is marked *cresc.* and contains a treble melody with beamed sixteenth notes. The bass line has a single note. Measure 26 continues the treble melody. The system ends with a double bar line.

Measures 27, 28, and 29. Measure 27 is marked *ff* and contains a treble melody with beamed sixteenth notes. The bass line has a single note. Measure 28 continues the treble melody. Measure 29 features a treble melody with a crescendo hairpin and a bass line with a single note. The system ends with a double bar line.

Measures 30, 31, and 32. Measure 30 features a treble melody with beamed sixteenth notes. The bass line has a single note. Measure 31 continues the treble melody. Measure 32 features a treble melody with a crescendo hairpin and a bass line with a single note. The system ends with a double bar line.

Measures 33, 34, and 35 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). Measure 33 features a piano introduction with a sustained chord in the right hand and a moving bass line. Measure 34 continues the piano introduction. Measure 35 shows a transition with a sustained chord in the right hand and a moving bass line.

Measures 36 and 37 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). Measure 36 features a piano introduction with a sustained chord in the right hand and a moving bass line. Measure 37 continues the piano introduction.

Measures 38 and 39 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). Measure 38 features a piano introduction with a sustained chord in the right hand and a moving bass line. Measure 39 continues the piano introduction. A "Ped." marking is present below measure 39.

Measures 40 and 41 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). Measure 40 features a piano introduction with a sustained chord in the right hand and a moving bass line. Measure 41 continues the piano introduction.

Measures 42, 43, 44, and 45 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). Measure 42 features a piano introduction with a sustained chord in the right hand and a moving bass line. Measure 43 continues the piano introduction. Measure 44 continues the piano introduction. Measure 45 continues the piano introduction. A "*" marking is present below measure 45.

VI. The Wounded Warrior

References to be used in connection with this study

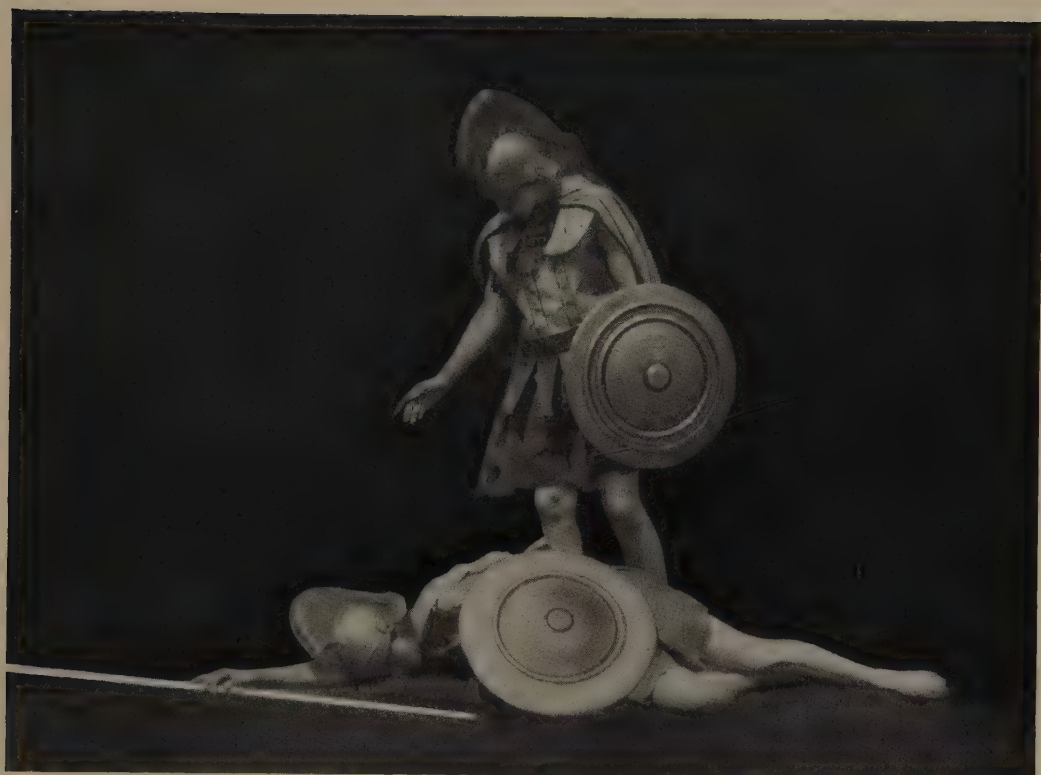
Sculpture-

Galatian Wounded
Dying Galatian
Elderly Gaul
Fallen Warrior
Falling Gladiator

Description-

A study in Relaxation.

A warrior, bringing a message to his commander, has been mortally wounded. Determined to reach his goal, he staggers on in spite of his wounds. His strength fails him; he reels and sinks to his knees. With supreme effort he drags himself up, staggers on a few more paces and falls dead.17 meas.



VI. The Wounded Warrior

17

F. CHOPIN
Op. 28, No. 22

Molto agitato

Measures 1-4 of the piece. The music is in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is 'Molto agitato'. The notation features a complex interplay between the treble and bass staves, with many beamed sixteenth and thirty-second notes. Measure numbers 1, 2, 3, and 4 are indicated below the treble staff.

Measures 5-8 of the piece. The musical texture continues with rapid sixteenth-note passages in both hands. Measure numbers 5, 6, 7, and 8 are indicated below the treble staff.

Measures 9-12 of the piece. The notation includes dynamic markings 'Ped.' and '*' (crescendo) under measures 10 and 11. Measure numbers 9, 10, 11, and 12 are indicated below the treble staff.

Measures 13-17 of the piece. Measure 16 is marked with a forte 'ff' dynamic. The piece concludes with a final chord in measure 17. Measure numbers 13, 14, 15, 16, and 17 are indicated below the treble staff.

Ped. * Ped. * Ped. *

VII. Die Lorelei

The Lorelei is a rock on the Rhine which gives a remarkable echo. This may partly account for the legend connected with it.

Die Lorelei was an immortal, a water nymph, daughter of Father Rhine. During the day, she dwelt in the cool depths of the river. At night she appeared in the moonlight, sitting aloft upon a pinnacle of rock. Her enchanting melodies lured the boatman to the sharp and jagged rocks where they invariably perished.

References to be used in connection with this study

Literature -

- Myths of Northern Lands H. A. Guerber
 Chapter XX pages 179-181
 Picture - Lorelei and the Fisherman, by
 Paul Thumann, page 180
 Song - Heine (Selcher's Translation* page 180)
 A Sea Spell. Dante Rossetti
 Mermaids De La Mare
 Die Lorelei Heine
 The Mermaid Anonymous
 The Enchanted Island. Conolly
 Song - Zu Barbarock am Rheine Clemens Brentano

Sculpture -

- Laughing Mermaids H. Raul
 Decorative Figure Calder
 Siren R. Recchia

Painting -

- In Strange Seas Maynard
 Nereids Böcklin
 The Siren Böcklin

Description -

A study in Rotation and Relaxation.

Die Lorelei is sleeping on a ledge of rock. She awakens slowly and rejoices in her beauty and the glory of the moonlight 11 meas.

She stirs up the waters into angry billows 7 meas.

Looking out upon the waves she sees a ship on the horizon. She sings to the mariners and lures them to the rock. Nearer and nearer they steer the ship, drawn by the beauty of her voice 14 meas.

Suddenly, she lashes the sea to a fury that wrecks the ship on the rocks. 7 meas.

Revelling in her conquest she watches the unhappy mariners sink beneath the waters, then slips back to rest 6 meas.

(This may be done as an individual or group study)

VII. Die Lorelei

19

By The Sea

Am Meer

FRANZ SCHUBERT

Transcribed by Franz Lizst

I

Molto adagio

con molto espressione

The first section of the music is written for piano in 4/4 time. It begins with a treble clef staff containing a whole rest, and a bass clef staff with a series of chords. The first measure of the bass staff is marked with a '1' and the word 'pesante'. The second measure is marked with a '2' and a 'p' (piano) dynamic. The third measure is marked with a '3' and the words 'molto legato'. The fourth measure is marked with a '4'. The fifth measure is marked with a '5' and a crescendo hairpin. The sixth measure is marked with a '6'. The seventh measure is marked with a '7' and a decrescendo hairpin. The eighth measure is marked with an '8' and a decrescendo hairpin. The ninth measure is marked with a '9' and a crescendo hairpin. The tenth measure is marked with a '10' and a 'pp' (pianissimo) dynamic. The eleventh measure is marked with a '11' and the word 'rit.' (ritardando). The section ends with a double bar line.

II and IV *tremolando*

The second and fourth sections of the music are written for piano in 4/4 time. The second section begins with a treble clef staff containing a whole rest, and a bass clef staff with a series of chords. The first measure of the bass staff is marked with a 'pp' (pianissimo) dynamic. The second measure is marked with a '12'. The third measure is marked with a '13'. The fourth section begins with a treble clef staff containing a whole rest, and a bass clef staff with a series of chords. The first measure of the bass staff is marked with a 'cres' (crescendo) dynamic. The second measure is marked with a '13'. The third measure is marked with a '13'. The section ends with a double bar line.

cen

14

This system contains measures 14 and 15. Measure 14 features a treble staff with a melodic line starting on a whole rest, marked with *cen*, and a bass staff with a continuous eighth-note accompaniment. Measure 15 continues the accompaniment in the bass staff.

do ^

15

This system contains measures 15 and 16. Measure 15 shows a treble staff with a melodic line marked *do* ^ and a bass staff with eighth-note accompaniment. Measure 16 continues the accompaniment in the bass staff.

16

molto *rfz*

This system contains measures 16 and 17. Measure 16 features a treble staff with a melodic line marked with accents and a bass staff with eighth-note accompaniment marked *molto* and *rfz*. Measure 17 continues the accompaniment in the bass staff.

17

sf

This system contains measures 17 and 18. Measure 17 features a treble staff with a melodic line marked with accents and a bass staff with eighth-note accompaniment marked *sf*. Measure 18 continues the accompaniment in the bass staff.

dim.

18

This system contains measures 18 and 19. Measure 18 features a treble staff with a melodic line marked with accents and a bass staff with eighth-note accompaniment marked *dim.*. Measure 19 continues the accompaniment in the bass staff.

III

19 *pp il canto mf* 20 21 22

sostenuto 23 *molto espressivo* 24 25 26 27

cantando

28 29 30 31 *pp* 32

V

33 *cresc. molto* 34 35

rfz molto

36 *riten.* 37 *p* 38 *pp*

VIII. Bound Captive

References to be used in connection with this study.

Literature-

The Slave Oppenheim

Sculpture-

Bound Captive Michelangelo
 Sleeping Captive Michelangelo
 The Captive Mother S. Sinding
 The Slave Eberle
 Bondage C. Heber
 Emancipation of Slavery C. Niehaus

Description-

A study in Rotation and Relaxation.

The Captive is discovered U. C. collapsed in a heap, his hands bound behind him.

The Motif (as found in first measure and thereafter many times) is interpreted as follows:

Preparatory twist with melody, pull and pull at chains with chords in the bass, relax on last note of theme. This may be taken from right to left or left to right, forward and back or back and forward for variety. We will call this movement (a).

Dancer struggles (using trunk muscles) movement (a) (1)1 meas.

Repeats with larger stronger movements (2).1 meas.

With a long strong pull (of the trunk muscles) he pulls body forward up and to the right until the body is pulled to full height on the knees (3) (4) .2 meas.

Finishes with movement (a) relaxing to a position on knees, sitting back on heels (5).1 meas.

Repeats movement (2) relaxing head and body back (6).1 meas.

Another long pull to knees, then over one knee, finishes with movement (a) relaxing over raised left knee to front (right knee is on floor, left foot is on floor) (7) (8) (then counts 3 and 4 of 9)2½ meas.

Following phrasing of music, he stretches up and relaxes back, up again and relaxes forward, up again and relaxes over left knee, his body turned up stage.

With sudden strong pull to both feet he stands to full height and with a lunge forward finishes with movement (a) over right foot (counts 3, 4 of 9) (10) (11) (12) (counts 1 and 2 of 13).4 meas.

Staggers L, staggers R, staggers L, and pulls at chains 3 times.

Finishes with movement (a)

Repeats movement (a) (counts 3, 4 of 13) (14) (15). 2½ meas.

Stamps and pulls at chain with body back and down

" " " " " " " up

" " " " " " " to side

" " " " " " " forward and down (16) . . 1 meas.

Breaks bonds with a tremendous effort and stretches arms heavenward
in thanksgiving.

Following the downward scale he sinks in a heap on the floor (17) . 1 meas.

Struggles trying to arise again (18) 1 meas.

Relaxes (19). 1 meas.

Collapses completely (20) 1 meas.

Lies still (21). 1 meas.

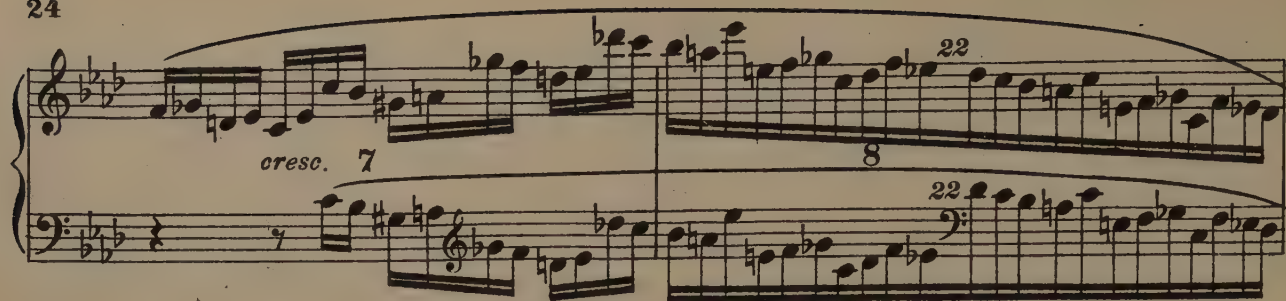
VIII. Bound Captive

Prélude

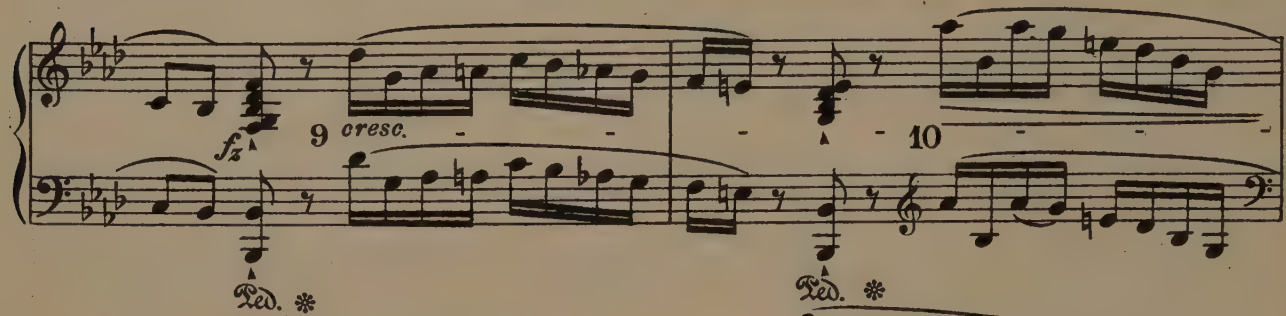
F. CHOPIN
Op. 28, No. 18

Allegro molto

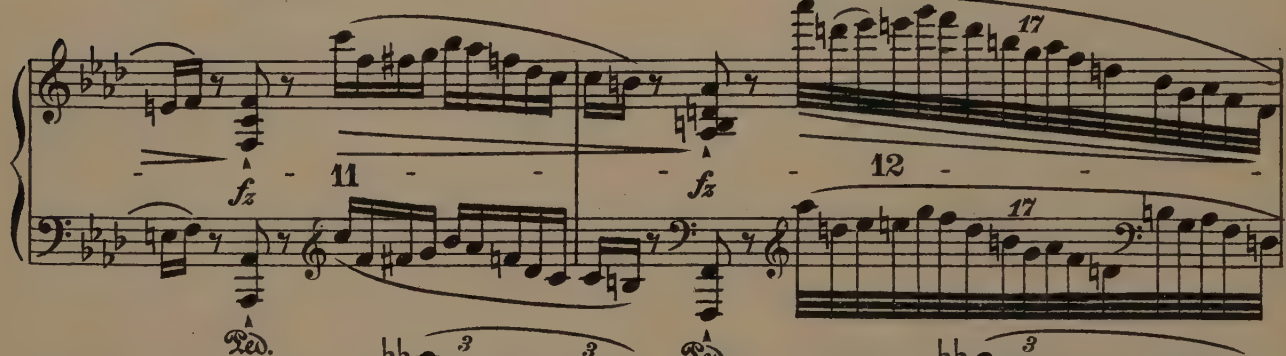
The musical score for Chopin's Prélude No. 18, 'Bound Captive', is presented in a single system of six measures. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Allegro molto'. The score is divided into two systems of three measures each. The first system is marked 'mf' and the second system is marked 'f'. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The score ends with a double bar line and a 'Red. *' marking.



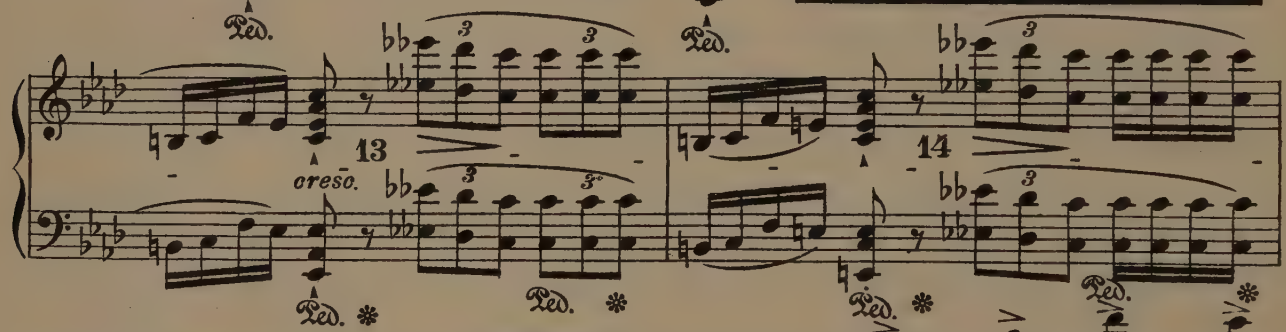
First system of the musical score. The treble staff contains a melodic line with a crescendo marking and a fermata over measures 7 and 8. The bass staff contains a supporting line with a fermata over measure 22. The key signature is three flats (B-flat, E-flat, A-flat).



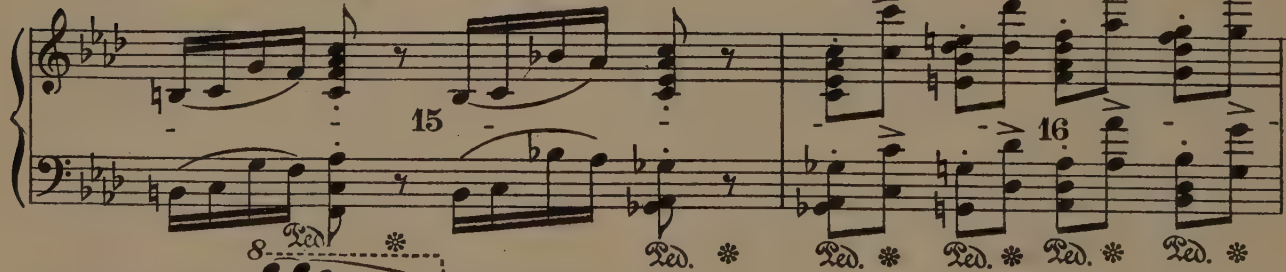
Second system of the musical score. The treble staff has a fermata over measure 9, followed by a crescendo marking. The bass staff has a fermata over measure 10. The key signature is three flats.



Third system of the musical score. The treble staff has a fermata over measure 11, followed by a forte (*fz*) marking. The bass staff has a fermata over measure 12. The key signature is three flats.



Fourth system of the musical score. The treble staff has a fermata over measure 13, followed by a crescendo marking. The bass staff has a fermata over measure 14. The key signature is three flats.



Fifth system of the musical score. The treble staff has a fermata over measure 15. The bass staff has a fermata over measure 16. The key signature is three flats.



Sixth system of the musical score. The treble staff has a fermata over measure 17, followed by a fortissimo (*ff*) marking. The bass staff has a fermata over measure 18. The key signature is three flats.



WALKING

25

The following music has been selected for the different moods in the walk.

For other studies in Walking see also:		Page
Burdened Walk	Marche Slave	171
Sad	Funeral March	164
Majestic	Dawn	82
Sinister	Rumor	115
Grotesque	Funeral March of a Marionette	108
Expectant	Pierrot	104
Walk of the Indians	Indian Phantoms	90
Fearful	Marche Slave	171
Walk of the Bacchante	Bacchanale	144

Description-

All the villagers attend the local fair. Every one is in a jolly mood and there is much joking and hilarity.

Venders of all kinds are present to sell their wares.

I. Festival

Arranged from
Traditional Sources 1924

Tempo di Marcia

The musical score for 'I. Festival' is written in 4/4 time and consists of three systems of piano and bass staves. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as accents, slurs, and dynamic markings.

System 1: Measures 1-4. Dynamics include *f* and *well marked*. Measure numbers 1, 2, 3, and 4 are indicated.

System 2: Measures 5-9. Dynamics include *mf* L.H., *sfz*, and *cresc. poco*. Measure numbers 5, 6, 7, 8, and 9 are indicated.

System 3: Measures 10-14. Dynamics include *a poco*, *f*, and *L.H.*. Measure numbers 10, 11, 12, 13, and 14 are indicated.

II. Meditation

References to be used in connection with this study .

Opera - Thais Massenet

Sculpture - Meditation Caesar Stea
 Meditation Elsie Chord

Description- A study in Walking.

In this study the dancer may take the part of either Thais or the
monk, Athanaël 19 meas.

II. Meditation

27

Thaïs

J. MASSENET

Andante religioso

pp 1 2 3 4

2 Red.

5 6 7 8 *sf rall.*

Red. *

a tempo *ppp rubito* 9 10 11 12 *cresc.*

2 Red.

f 13 14 15 *p*

cresc. 16 17 18 19 *a tempo*

p rall. *dim.*

III. Triumphant Procession

References to be used in connection with this study

Opera -

Aida. Verdi

Painting -

Thusnelda at the Triumphal. Von Piloty

Description-

A study in Walking

The order of the procession is as follows:

- I. Heralds
- II. Priests and ensign bearers carrying banners, sacred vessels, and statues of the Gods
- III. Troops
- IV. Dancing girls carrying the treasures of the conquered
- V. Radames and officers
- VI. Guards with prisoners, Amonasro enters last
- VII. Finale

III. Triumphant Procession

29

Aida

I. Trumpeters - Heralds

Allegro maestoso (♩ = 100)

VERDI

ff

1 3 3

2

3 4 mf 5 6 3 3

7 8 3 3 9

10 11 12

13 14 15

cres - e - string - a - poco - a - poco

Musical score for measures 16, 17, and 18. The music is in G major (one sharp) and 4/4 time. Measure 16 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 17 continues the melodic line in the treble and the accompaniment in the bass. Measure 18 shows a more complex texture with multiple voices in the treble and a sustained bass line.

Musical score for measures 19, 20, and 21. Measure 19 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 20 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, marked with a forte (*f*) dynamic. Measure 21 continues the melodic line in the treble and the accompaniment in the bass.

Musical score for measures 22, 23, and 24. Measure 22 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 23 continues the melodic line in the treble and the accompaniment in the bass. Measure 24 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

II. Priests and ensign bearers carrying sacred vessels and banners

Musical score for measures 25, 26, and 27. Measure 25 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, marked with a forte (*ff*) dynamic and the tempo marking *a tempo come prima*. Measure 26 continues the melodic line in the treble and the accompaniment in the bass, marked with a forte (*ff*) dynamic. Measure 27 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

Musical score for measures 28, 29, 30, and 31. Measure 28 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, marked with a forte (*ff*) dynamic. Measure 29 continues the melodic line in the treble and the accompaniment in the bass. Measure 30 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 31 continues the melodic line in the treble and the accompaniment in the bass.

32 *pesanti* 33 34

This system contains measures 32, 33, and 34. Measure 32 features a piano introduction with a triplet of eighth notes in the right hand and a bass line. Measure 33 is marked *pesanti* and contains a triplet of eighth notes in the right hand. Measure 34 continues the piano introduction with a triplet of eighth notes in the right hand.

III. Entrance of Troops

35 36 37 38

This system contains measures 35, 36, 37, and 38. Measure 35 begins the 'Entrance of Troops' with a piano introduction. Measures 36, 37, and 38 continue the piano introduction with various rhythmic patterns and dynamics.

39 40 *ff* 41 42

This system contains measures 39, 40, 41, and 42. Measure 39 continues the piano introduction. Measure 40 is marked *ff* (fortissimo) and features a piano introduction. Measures 41 and 42 continue the piano introduction with various rhythmic patterns and dynamics.

43 44 45

This system contains measures 43, 44, and 45. Measure 43 continues the piano introduction. Measure 44 is marked *ff* (fortissimo) and features a piano introduction. Measure 45 continues the piano introduction with various rhythmic patterns and dynamics.

46 47 48 49

This system contains measures 46, 47, 48, and 49. Measure 46 continues the piano introduction. Measures 47, 48, and 49 continue the piano introduction with various rhythmic patterns and dynamics.

Measures 50-52. Treble and bass staves. Measure 50 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 51 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 52 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

Measures 53-55. Treble and bass staves. Measure 53 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 54 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 55 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

IV. Dancing girls enter carrying trophies of war

Measures 56-58. Treble and bass staves. Measure 56 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 57 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 58 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

Measures 59-61. Treble and bass staves. Measure 59 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 60 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 61 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

Measures 62-64. Treble and bass staves. Measure 62 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 63 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 64 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

V. Enter Radames and retinue of officers

33

This musical score is for a piano accompaniment, spanning measures 65 to 89. The key signature is B-flat major (two flats). The tempo and mood are indicated as *ff grandioso*. The score is written for a grand piano, with a treble and bass staff. The music is characterized by a strong, driving rhythm, primarily using eighth and sixteenth notes, often in beamed pairs. The dynamics are consistently *ff* (fortissimo). The score is divided into measures, with measure numbers 65 through 89 clearly marked. The notation includes various musical symbols such as slurs, ties, and accents, indicating phrasing and emphasis. The overall texture is dense and rhythmic, typical of a grandioso section in a dramatic work.

Measures 65-69: *ff grandioso*, *ff*. Measures 70-73: *ff*. Measures 74-77: *ff*. Measures 78-81: *ff*. Measures 82-85: *ff*. Measures 86-89: *ff*.

VI. Guards with prisoners

Measures 90-95. Treble and bass staves. Measure 90: Treble has a triplet of eighth notes, bass has a whole rest. Measure 91: Treble has a half note, bass has a whole note. Measure 92: Treble has a half note, bass has a whole note. Measure 93: Treble has a half note, bass has a whole note. Measure 94: Treble has a half note, bass has a whole note. Measure 95: Treble has a half note, bass has a whole note. Dynamics: *mf* at 91, *pp* at 94.

Measures 96-100. Treble and bass staves. Measure 96: Treble has a half note, bass has a whole rest. Measure 97: Treble has a half note, bass has a whole rest. Measure 98: Treble has a half note, bass has a whole note. Measure 99: Treble has a half note, bass has a whole note. Measure 100: Treble has a half note, bass has a whole note. Dynamics: *pp* at 96, *ppp* at 98. Tempo: *Poco più* (♩ = 100).

Measures 101-104. Treble and bass staves. Measure 101: Treble has a half note, bass has a whole note. Measure 102: Treble has a half note, bass has a whole note. Measure 103: Treble has a half note, bass has a whole note. Measure 104: Treble has a half note, bass has a whole note. Dynamics: *morendo* at 103.

Measures 105-108. Treble and bass staves. Measure 105: Treble has a half note, bass has a whole note. Measure 106: Treble has a half note, bass has a whole note. Measure 107: Treble has a half note, bass has a whole note. Measure 108: Treble has a half note, bass has a whole note.

VII. Finale.

Measures 109-112. Treble and bass staves. Measure 109: Treble has a half note, bass has a whole note. Measure 110: Treble has a half note, bass has a whole note. Measure 111: Treble has a half note, bass has a whole note. Measure 112: Treble has a half note, bass has a whole note. Dynamics: *I. Tempo* (♩ = 100).

Measures 113-117. Treble and bass staves. Measure 113: Treble has a half note, bass has a whole note. Measure 114: Treble has a half note, bass has a whole note. Measure 115: Treble has a half note, bass has a whole note. Measure 116: Treble has a half note, bass has a whole note. Measure 117: Treble has a half note, bass has a whole note.

IV. Apollo

Apollo, one of the most important and many sided Olympian divinities.

References to be used in connection with the procession.

Literature-

Myth, Ritual and Religion A. Lang
 Proclus (in Photius Cod. 239)
 Pausanias IX 10. 4
 Feste der Stadt Athen. A. Mommsen
 Homeric Hymn to Apollo
 Hymn to Apollo Keats
 Song to Phoebus. Drummond
 Hymn of Apollo Shelley

Sculpture-

Apollo Belvidere
 Apollo Kitharoedos
 Apollo Sauroktonos
 Lycian Apollo
 Apollo of Thera
 Apollo of Michaelangelo
 Apollo of Tenea
 Frieze of Parthenon (East and South Pediment)
 Apollo. Hans Vescher

Painting-

Phoebus and Boreas Millet
 Daphnephoria Frederick Leighton

Descriptions-

Studies in Walking.

The chief festivals to Apollo were:

Carneia, Daphnephoria, Delia, Hyacinthia, Pyanepoia, Delphinia, Pythia, Thargelia.

Any one of the following offer excellent material for processions.

Daphnephoria -

Held every 9th year at Thebes in Boeotia, a procession in which chief figure was a boy of good family and noble appearance, whose father and mother were living. Immediately in front of Daphnephorus, walked the nearest relatives who carried an olive branch hung with laurel and flowers, having on the upper end a bronze ball from which hung several smaller balls. Another smaller ball was placed on the middle of the branch or pole twined with purple ribbons and at lower end, saffron ribbons. These balls indicated sun, stars, and moon; ribbons represented the days of the

year being 365 in number. Daphnephorus, wearing a golden crown or wreath of laurel, richly dressed and partly holding pole was followed by chorus of maidens carrying suppliant branches and singing a hymn to the god. Daphnephorus dedicated a bronze tripod in temple of Apollo.

Pausania (IX. 10. 4) mentions the tripod dedicated by Amphitryon when his son Heracles was Daphnephorus.

Delia -

Festival every 5 years at the great panegyris in Delos. (Homeric Hymn to Apollo 147) included athletic and musical contests, prize being branch of sacred palm. Established by Theseus on way back from Crete. Celebration fell into abeyance, not revived until 426 B. C., when Athenians purified the island and took such a prominent part in the maintenance of Delia that it was almost regarded as an Athenian festival. (Thucydides iii. 104) Ceremonial embassies from all Greek cities were present.

Hyacinthus, a prince of great beauty was accidentally killed by Apollo who was teaching the youth to throw the discus. His death was celebrated by the second most important of Spartan festivals, the Hyacinthia. It was an early summer festival lasting three days. The ceremonial started with rites of mourning for Hyacinthus and developed into rejoicings for the majesty of Apollo- great giver of light, warmth and the fruits of earth. It was in this way clearly connected with vegetation. The course of the seasons was celebrated from the youthful verdure of spring to the dry heat of summer and ripening corn.

Pyanepsia was an October festival to Apollo. A special hodge-podge was prepared and offered to the god also the eiresionē. The latter was an olive branch (or laurel) bound with purple and white wool, round which were hung various fruits of the season, pastries, small jars of honey, oil and wine, and was called the suppliant branch. During the procession a chant was sung. (Plutarch Theseus 22)

"Eiresionē carries figs and rich cakes,
Honey and oil in a jar to anoint limbs,
And pure wine that she may be drunken and go to sleep."

Thargelia -

One of the chief Athenian festivals held in honor of the birthdays of the Delian Apollo and Artemis. The Thargelia (to reap land) was an agricultural festival including purifying and expiatory ceremonies. The first fruits of the earth were always offered in thanksgiving.

IV. Hymn to Apollo

37

Discovered, engraved on marble, at Delphi, in May, 1893, by the French Archeological School of Athens. Composed about 278, B. C.

Transcribed by Théodore Reinach.

Greek Text restored by Henri Weil.

Accompaniment (*ad lib.*) by Gabriel Fauré.

English translation by Beatrice Becker.

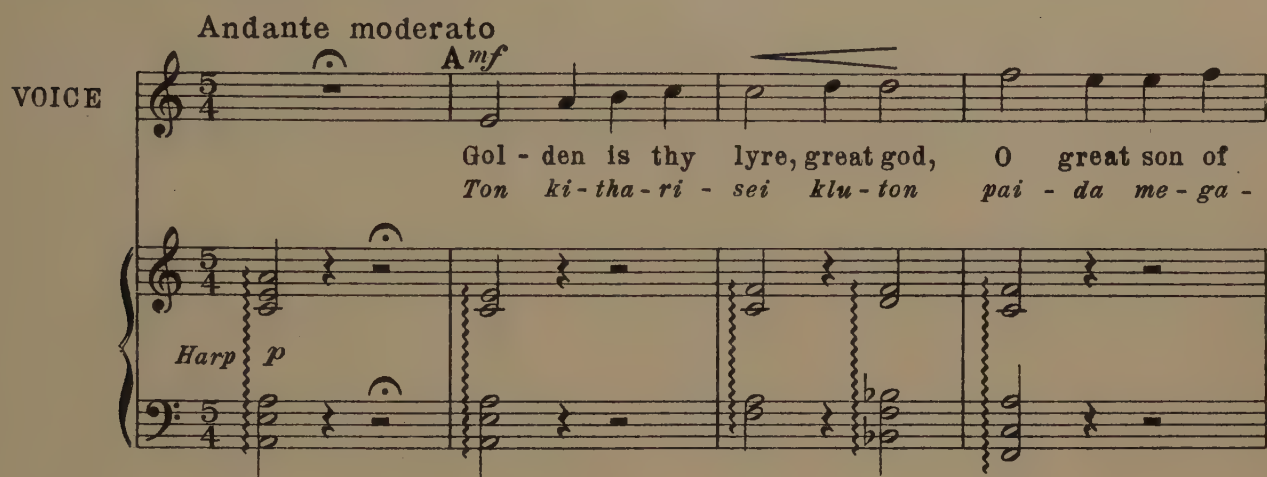
Andante moderato

VOICE

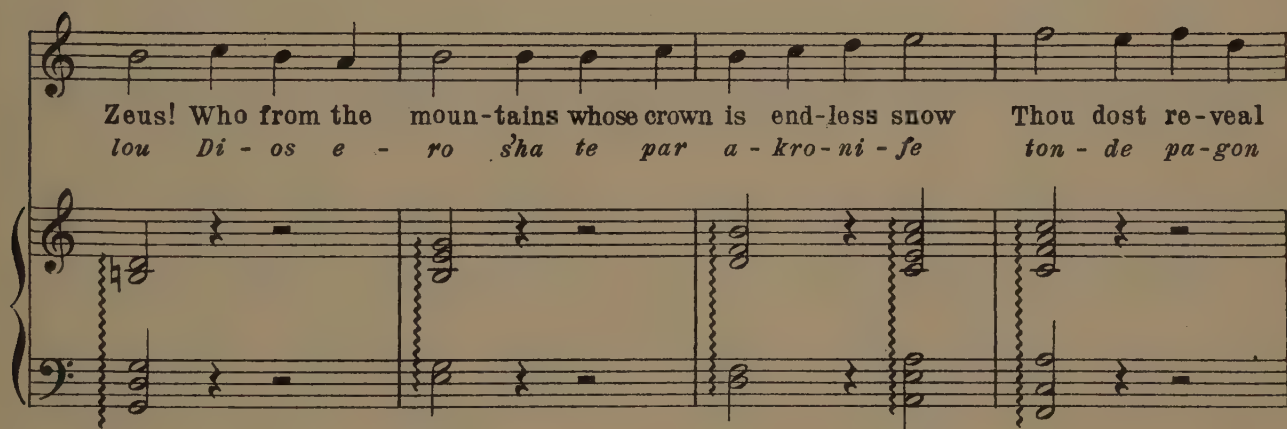
mf

Gol - den is thy lyre, great god, O great son of
Ton ki - tha - ri - sei klu - ton pai - da me - ga -

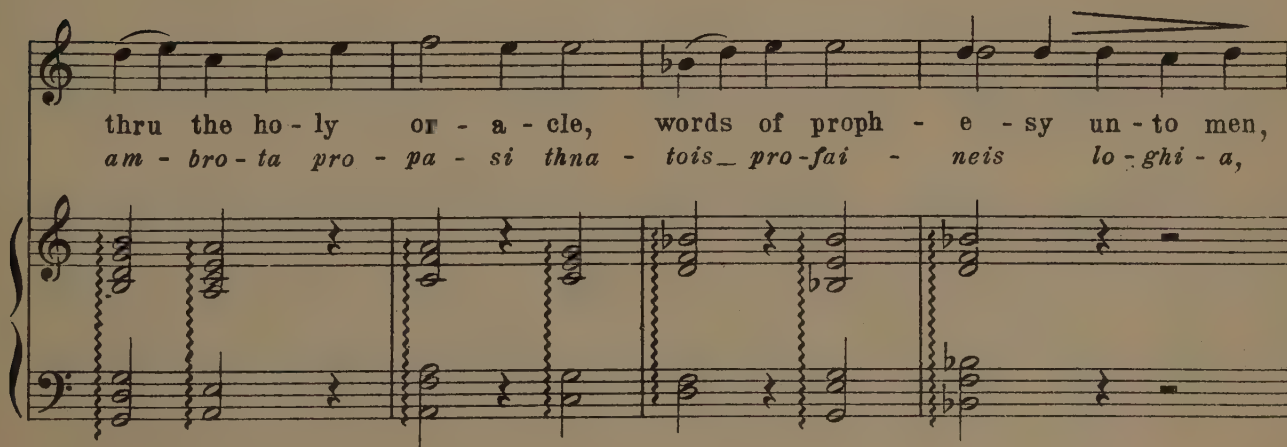
Harp *p*



Zeus! Who from the moun-tains whose crown is end-less snow Thou dost re-veal
lou Di - os e - ro sha te par a - kro - ni - fe ton - de pa - gon



thru the ho - ly or - a - cle, words of proph - e - sy un - to men,
am - bro - ta pro - pa - si thna - tois pro - fai - neis lo - ghi - a,



from the mys - te - rious tri - ped. It was thou who drov - est forth the
 tri - po - da man - tei - on hos hei - les ekh - thros hon e - frou -

drag - on, guard - ian of the shrine; Thy gold - en shafts have driv - en him far
 - rei - dra - kôn ho - te te - oi - - si bé - lé - sin é - tre - sas ai -

B
♩ p dolce.

from thy great rad - iance, O god. Mu - ses born on Hel - i - con's deep
 - o - lon e - lik - tan fu - an Mou - sai Hé - li - kô - na ba - thu -

wood - ed sides, maid - ens with snow - y arms, born of the loud sing - ing god
 den - dron hai la - khe - te Di - os eri - bro - mou — thu - ga - tres eu -

who dwells there: To glo - ri - fy their fa - ther, might - y Phoebus, with
 o - le - noi mo - le - te sun - o - mai - mon hi - na Phoi - bon o -

gol - den hair, with sweet song they strike the lyre. He dwells a - bove the
 dai - si mel - psé - te khru - se - o - ko - man hos a - na di - ko -

doub-ly crowned Par - nas - sus' peak: And the ston-y gorg - es he loves,
 ru - ni - a Par - nas - si - dos tas - de pe - te - ras he - dra - na,

p

the crags of won-drous Del - phi, and Kas - ta - li - an springs deep and clear,
 me - ta klu - tais Del - fi - sin Kas - ta - li - dos eu - hu - drou

nev - er fail - ing, are his own. Ov - er Del - phi he doth rule
 na - mat' e - pi - ni - se - tai Del - fon a - na prô - na man -

cres.

cres.

with proph - e - sy for - ev - er true.
 tei - on e - fe - pôn pa - gon.

mf

Fl.

mf

p

C

Come un - to us, maid - ens from A - thens, vio - let crowned; Come from the Tri -
 I - thi klu - ta me - ga - lo - po - lis At - this eu - khai - si fer - o -

Fl.
p
Clar.

ton - iau plains where the gods ward off the foe's ma - lig - nant shafts:
 plo - i - o - nai - ou - sa Tri - to - ni - dos da - pe - don a -

Here mid clouds of in - cense rare, He - phaes - tos kin - dles the ho - ly
 thrau - ston ha - ghi - ois de bo - moi - sin Ha - phai - stos ai -

sac - ri - fice; fire con - sumes the flesh of bulls: To O - lym - pus
 thei ne - ôn mê - ra tau - - rôn ha - mou - de nin A - raps

p

per - fumes of A - ra - bi - a rise up in clouds And wist - ful flutes
at - mos es O - lum - pon a - na - kid - na - tai li - gu de lô

call on him with tones of pur - est de - light fill - ing the air,
tos bre - môn ai - o - lois me - le - sin ô - - dan kre - kei,

sempre p

And the lyre gol - den - ly an - swers the hymns, in du - ti - ful har - mo - ny.
khru - se - a d'ha - du - throus ki - tha - ris ham - noi - sin a - na - mel - pe - tai.

sempre p

Df

O pil - grims, come from Ath - ens, chant the praise of the great god.
Ho de the - ô - rôn pro - pas hes - mos At - thi - da la - khôn.

f

D.S.

RUNNING

The following music has been selected for studies in running.

For other studies in running see also:

	Page
Bats	96
Rumor	115
Cassim	157

I. Torch Race

References to be used in connection with this study

Sculpture-

Relay----- No. 1 and No. 2 Mc Kenzie

Description-

A study in Running.

3 runners on each side (see diagram)

Intro. 2 chords for, on your mark, get set —
(runner takes place)

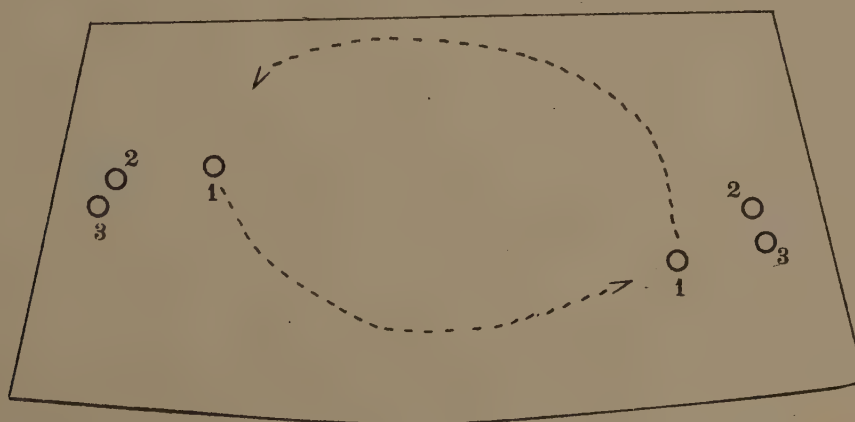
I. Go — runner starts from each side and runs around the entire course holding torch high. Second runner takes place on inside of track ready to receive torch in R. hand.

1st runner comes in on outside of track, changes torch from R. to L. hand and passes it to second runner. While the exchange is being made both run side by side for a short distance.8 meas.

II. After a complete circuit of course, 2nd runner passes torch on to 3rd who receives it in same fashion.8 meas.

III. 3rd runner completes circuit of course and leaps to finish while other members of team cheer15 meas.

Torch Race



Torch Race

BENJAMIN GODARD
Op. 107, No 12Con moto 1st & 2nd runner

1st & 2nd runner

Con moto

p

1 2 3 4

5 6 7 8 9

3rd runner

fff sempre

10 11 12 13

14 15 16 17 18

19 20 21 22 23 24

Red. *

II. Atalanta

Boeotian Myth.

Atalanta, a famous huntress of Arcadia, was to be obtained in marriage only by him who could out strip her in the race, the consequence of failure being death. One of her suitors, Hippomenes, was favored by Venus with a gift of three golden apples to be used in the race.

References to be used in connection with this study

Literature-

Myths of Greece and Rome	H. A. Guerber
Hippomenes and Atalanta	W. S. Lander
Atalanta	Swinburne
Metam X 560.	Ovid

Sculpture-

The Sprinter	Lopez
------------------------	-------

Painting-

Atalanta's Race.	Poynter
Atalanta's Race.	Guido Reni

Description-

A study in Running.

The dancer may be Atalanta or Hippomenes, or the dance may be done as duet.

They both started; he, by one stride, first,
For she half pitied him so beautiful,
Running to meet his death, yet was resolved
To conquer: soon she near'd him, and he felt
The rapid and repeated gush of breath
Behind his shoulder.

From his hand now dropt (4)
A golden apple: she lookt down and saw (4) 4 meas.
A glitter on the grass, yet on she ran.(5) 1 meas.
He dropt a second:(8) now she seem'd to stoop: (8) . . 3 meas.
He dropt a third; and now she stoopt indeed: (12) . . 4 meas.
Yet, swifter than a wren picks up a grain
Of millet, rais'd her head: (13) it was too late, . . . 1 meas.
Only one step, only one breath, too late.
Hippomenes had toucht the maple goal
With but two fingers, leaning pronely forth. (14). . . 1 meas.
She stood in mute despair; the prize was won.

Now each walkt slowly forward, both so tired,
And both alike breathed hard, and stopt at times.
When he turn'd round to her, she lowered her face
Cover'd with blushes, and held out her hand,
The golden apple in it. (15) (16) (17) 3 meas.

W. S. Lander.

Atalanta

47

GODARD
Op. 53, No 1

a tempo

cresc.

dimin.

cresc.

f *dimin.*

p *cresc.* *sf* *dimin.*

sf *p* *ff m. d.*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

III. Apparitions

References to be used in connection with this study

Literature-

Song of the Little HunterKipling

Sculpture-

DaphneJenkins

Psychology-

Expression of Emotions in Man and Animals . . Darwin

Fear Chap. XII

Social PsychologyMc Dougall

Fear Page 49

Description-

Study in Running and Relaxation.

Dancer enters from U. L. running away in fright during 1st phrase (from 4th count in measure 1 to 4th in measure 3.)

Turns and runs from this direction on 2nd phrase.

Turns and runs in circle (6) to (10). 9 meas.

Again pursued runs from U. L. to D. R. 4th phrase.

Turns and runs from D. R. to D. L. 5th phrase. 4 meas.

Turns and runs as if completely surrounded and bewildered (14)(15) 2 meas.

Continues turning in place sinking down in a heap on floor as if exhausted, head buried in arms as if wishing to shut out the apparition (16)(17)

2 meas.

III. Apparitions

49

Gypsy Rondo
J. HAYDN

Presto

mf 1 2 3 4 5 *p*

6 *cresc.* 7 8 *f* 9 *p*

10 11 12 13

14 15 16 17

SKIPPING

References to be used in connection with the Skip.

Literature-

Joy of the Hills Edwin Markham
Poems of Joy.Walt Whitman

Sculpture -

Dancing Women. Prahar
The Joy of the Waters Frishmuth
The Joy of Life Leonard Craske
Folie de Printemps Pierre Delannoy
The Dancers. Frishmuth
L'Extase Frishmuth
The Bubble Frishmuth
Anitra's Dance C. Mac Neil
Spring Song. C. Mac Neil
Water Sprite. Leo Lentelli
Wind Figure. A. Wright
Desire. Bingham
Dancing Naiad A. Calder

Psychology-

The Emotions (page 44). . . . Lange - James

For other studies in skipping see also:

	Page
Skip of the Boys in Marche Slave	171
Diana	72
Girls' entrance in Bacchanale.	144
Rumor.	115

Descriptions.

The following music, I, II, III, IV, V, VI, has been selected because of its marked skipping rhythm. The references are to be used for themes for the skip. For example, in III.

III. Greeting

Dancer skips forward in joyous greeting to the rising sun (position in statue "The Joy of Life") Finish (Position statue "L'Extase"). 20 measures

I. Dancing Naiad

Symphony N^o 6

HAYDN

Allegro molto

The musical score for "Dancing Naiad" is presented in three systems. The first system contains measures 1 through 6, the second system contains measures 7 through 12, and the third system contains measures 13 through 18. The music is written for piano in a 3/4 time signature with a key signature of one sharp (F#). The tempo is marked "Allegro molto". Dynamics include *f* (forte) and *p* (piano). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some handwritten-style markings like "Ped." and "*" below the staff.

II. Spring Song

F. MENDELSSOHN
Op. 14Presto $\text{♩} = 104$

pp 1 *leggiere* 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20



III. Greeting

7th Symphony

L. van BEETHOVEN
Op. 92

First system of musical notation, measures 1 through 5. The key signature is one flat (B-flat) and the time signature is 3/4. The music is written for piano (p) and includes dynamic markings *p* and *sempre p*. The measures are numbered 1 through 5.

Second system of musical notation, measures 6 through 10. The measures are numbered 6 through 10.

Third system of musical notation, measures 11 through 15. The measures are numbered 11 through 15. Measure 13 includes the marking *cresc.* and measure 15 includes the marking *f*.

Fourth system of musical notation, measures 16 through 20. The measures are numbered 16 through 20. Measure 16 includes the marking *f*. The system concludes with a double bar line.

IV. Soaring

Aufschwung

SCHUMANN

The musical score is written for piano in 6/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is divided into 11 measures, each with a number below the first staff. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

Measures 1 through 11 are numbered below the first staff. Measure 1 begins with a piano (*p*) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 12 and 13 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a bass line with dotted rhythms. Measure numbers 12 and 13 are centered above their respective measures.

Measures 14, 15, and 16 of a musical score. The key signature remains three flats. Measure 16 is marked with the instruction *ritard.* above the staff. Measure numbers 14, 15, and 16 are centered above their respective measures.

Measures 17, 18, and 19 of a musical score. The key signature remains three flats. Measure 17 is marked with the instruction *a tempo* and *mf* above the staff. Measure numbers 17, 18, and 19 are centered above their respective measures.

Measures 20, 21, and 22 of a musical score. The key signature remains three flats. The melody continues with eighth and sixteenth notes. Measure numbers 20, 21, and 22 are centered above their respective measures.

Measures 23, 24, 25, and 26 of a musical score. The key signature remains three flats. Measure 26 is the final measure on the page, ending with a double bar line. Measure numbers 23, 24, 25, and 26 are centered above their respective measures.

V Dancing Woman

SCHUMANN
Op. 12

I. S

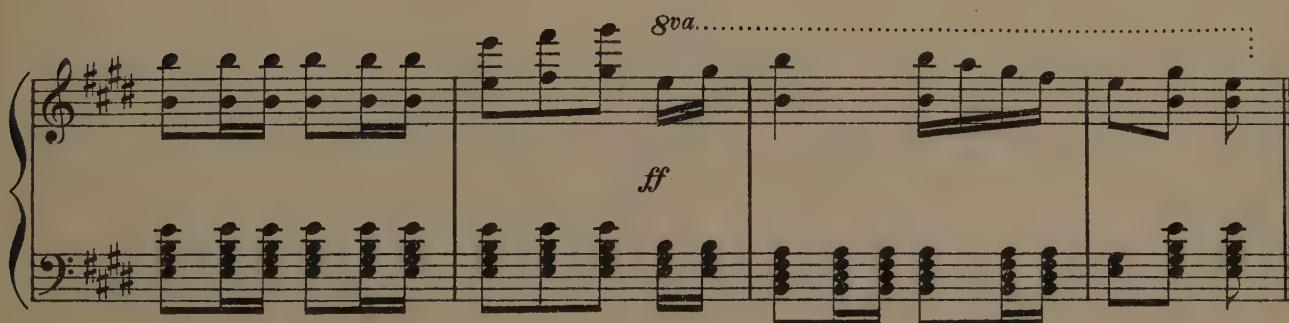
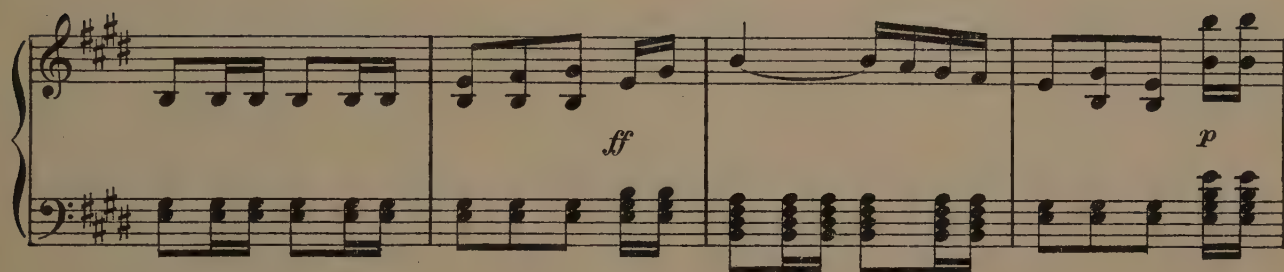
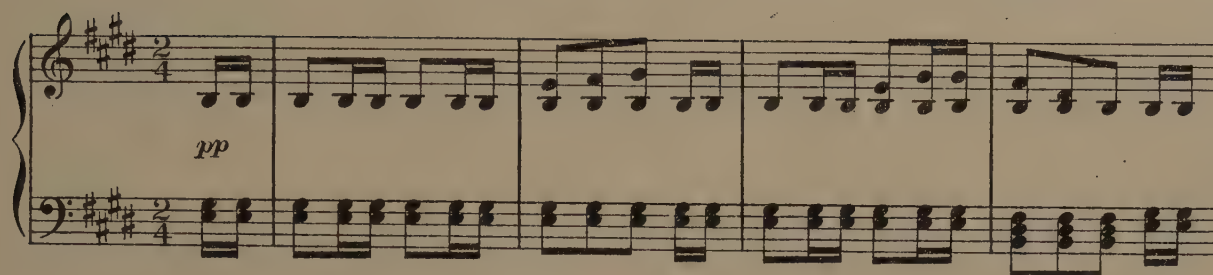
1 2 3 4 5 6 7 8 9 *Fine*

II.

10 11 12 13 14 15 16 17 18 19 20 21 *D.S.*

VI. Triumph

From the Opera Wilhelm Tell
by
ROSSINI



LEAPING

The following music has been selected because of its marked leaping rhythm.

For other studies in Leaping see also

	Page
Diana	72
The Storm.	75
Bacchanale.	144

I. Warriors

Description-

A study in Leaping.

Introduction - March 6 meas.

I. Continuous leaping in the mood of triumphant warriors 16 meas.

I. Warriors

March Militaire
SCHUBERT
Op. 51, No. 1

Introduction - march.
Vivace

The musical score for the Introduction of 'March Militaire' by Schubert is presented in a two-staff format. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo and dynamics are marked 'Vivace' and 'ff' (fortissimo). The score consists of three measures, each featuring a leaping eighth-note figure in the right hand and a corresponding bass line in the left hand. The first measure is marked with a '1', the second with a '2', and the third with a '3'. The bass line features a series of eighth-note leaps, with some measures marked with a 'Ped.' (pedal) and an asterisk (*).

Measures 4 through 7 of the piece. The music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measures 4 and 5 feature a steady eighth-note accompaniment in the bass. Measure 6 has a half-note accompaniment. Measure 7 has a more active eighth-note accompaniment. The treble staff contains chords and melodic fragments. The word "Ped." is written below the bass staff at measures 4, 6, and 7. A small asterisk is placed below measure 4.

Measures 8 through 11. Measures 8 and 9 continue the eighth-note accompaniment. Measures 10 and 11 feature a half-note accompaniment. The treble staff continues with chords and melodic lines. The word "Ped." is written below the bass staff at measures 8, 9, 10, and 11.

Measures 12 through 14. Measures 12 and 13 have a half-note accompaniment, while measure 14 has a quarter-note accompaniment. The treble staff shows more complex chordal textures. The word "Ped." is written below the bass staff at measures 12, 13, and 14.

Measures 15 through 17. Measures 15 and 16 have a half-note accompaniment, while measure 17 has a quarter-note accompaniment. The treble staff continues with chords. The word "Ped." is written below the bass staff at measures 15, 16, and 17.

Measures 18 through 22. Measures 18 and 19 have a half-note accompaniment, while measures 20, 21, and 22 have a quarter-note accompaniment. The treble staff concludes the piece with sustained chords. The word "Ped." is written below the bass staff at measures 18, 19, 20, and 21.

II. Hurdles

Description-

A study in Leaping.

Dancer leaps over the hurdles on accented beat (count 1) covers the distance between with 2 steps (count 2) 1 meas.
 Repeat. 7 meas.

II. Hurdles

WILHELM TELL
Dorn.

Allegro energico

III. Artemis

Artemis was one of the principal goddesses in Greek Mythology. The Greek Artemis is usually represented with bow and quiver.

References to be used in connection with this study

Literature-

Myths of Greece and Rome	H. A. Guerber
With the Huntress	George Meredith
To Artemis.	A. Lang
Artemis in the Epic of Hades	Lewis Morris
The Praise of Artemis	E. W. Gosse
Artemis	W. W. Story

Sculpture-

The Boy Archer	Cataldi
The Hunt	H. Frishmuth
Pediment of Temple of Aphaea at Aegina, Archer position of Heracles and others.	

Description-

A study in Leaping.

Dancer appears from U. C.

Leap and Leap (1) run (3) and (4) and hold 3rd count of (4) . . . 3 meas.

Walk forward cautiously and as if pushing back the branches and shrub-
bery impeding progress (4) to (8) 4 meas.

Look for prey (8) 1 meas.

Leap and Leap (9) Run (10) (11) 3 meas.

Draw arrow from quiver on L. shoulder 12 1 meas.

String the bow, take aim, shoot 4 meas.

Repeat all 16 meas.

The dancer may take aim from any of the positions given in the ref-
erences.

III. Artemis

Liebesfreud

KREISLER

Con brio

Con brio

ff

fz 1 2 3 4

fz Ped.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff uses a treble clef and the lower staff a bass clef. The key signature has one sharp (F#). The melody is written in the upper staff, and the accompaniment is in the lower staff. The piece is divided into four measures, numbered 5, 6, 7, and 8. Measure 5 begins with a forte dynamic (*f*) and a wavy line indicating a tremolo or rapid oscillation in the bass. Measures 6 and 7 also feature a forte dynamic (*f*) and a wavy line in the bass. Measure 8 concludes with a forte dynamic (*f*) and a wavy line in the bass. The notation includes various note values, rests, and accidentals, with a final double bar line at the end of measure 8.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature has one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with a repeat sign and first/second endings. The piano accompaniment features chords and single notes, with dynamic markings *f* and *ff*. The score is divided into measures 13 through 16.

GALLOPING

The following music has been selected for studies in galloping.

For other studies in Galloping see also:

	Page
The Ride of the Valkyrs.	136
The Hunt	85

I. Triumphant Horsemen

References to be used in connection with this study

Sculpture-

Frieze of Parthenon
(West, South and North Pediment)

Description-

A study in Galloping

The triumphant horsemen returning from battle gallop into the courtyard of the castle to salute their emperor. 9 meas.

I. Triumphant Horsemen

S. RACHMANINOFF

Op. 23, No. 5

Alla Marcia (♩=108)

p

1

2

3

4

f

dim.

5

6

7

8 *dim.*

9

II. Phaéthon

Phaéthon has been permitted to drive the chariot of the Sun, his father, through the heavens. His unskilled hands frighten the steeds. The flaming chariot thrown out of its course approaches the terrestrial regions. The whole universe is on the verge of ruin when Jupiter strikes the imprudent Phaéthon with his thunder bolt.

References to be used in conection with this study

Literature-

Symphonies and their meanings	Goepp
Phaéton	George Meredith
Phaéton	Abbey

Description-

A study in Galloping.

Introduction:-

Phaéthon mounts the chariot (1) (2) (3) (4) . . . . .	.4 meas.
I. Gallops proudly forth (1) to (13) . . . . .	.12 meas.
II. His frightened steeds plunge through the heavens in zig zag course. Phaéthon frantically tries to guide them around the planets and stars (13 to 34). . . . .	.20 meas.
Jupiter strikes Phaéthon with his thunder bolt (35) . . . . .	.1 meas.
III. Phaéthon whirls downward through space to destruction (36) to (52) inclusive . . . . .	.17 meas.

II. Phaeton

C. SAINT-SAËNS
Op. 39INTRODUCTION
Maestoso $\text{♩} = 72$

The musical score for the Introduction of Phaeton by C. Saint-Saëns, Op. 39, is presented in four systems. The key signature is one flat (B-flat), and the time signature is 4/8. The tempo is marked Maestoso with a tempo of 72 beats per minute. The score begins with a piano introduction marked *f* (forte). The first system includes measures 1 and 2, with a first fingering (1) indicated. The second system includes measures 3 and 4, with a tempo change to 168 beats per minute indicated by a double bar line and the tempo marking $\text{♩} = 168$. The third system includes measures 5 and 6, with a crescendo marking (*cresc.*) and a first fingering (1) indicated. The fourth system includes measures 7 and 8, with a crescendo marking (*cresc.*) and a first fingering (1) indicated. The score is written for piano, with a treble and bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamics.

Measures 6 and 7 of a musical score. The piece is in 2/4 time with a key signature of one flat (B-flat). Measure 6 features a treble staff with eighth-note runs and a bass staff with a single eighth note. Measure 7 continues the treble staff's eighth-note pattern and adds a bass staff with a half note. The system concludes with a double bar line.

Measures 8 and 9. Measure 8 begins with a treble staff containing chords and a bass staff with a half note. A dynamic marking of *f* (forte) is present. Measure 9 features a treble staff with eighth-note runs and a bass staff with a half note. A dynamic marking of *sf p cresc.* (sforzando piano crescendo) is present. The system concludes with a double bar line.

Measures 10 and 11. Measure 10 features a treble staff with a complex, rapid eighth-note passage and a bass staff with a half note. A dynamic marking of *f* (forte) is present. Measure 11 features a treble staff with eighth-note runs and a bass staff with a half note. A dynamic marking of *sf p cresc.* (sforzando piano crescendo) is present. The system concludes with a double bar line.

Measures 12 and 13. Measure 12 features a treble staff with a complex, rapid eighth-note passage and a bass staff with a half note. A dynamic marking of *f* (forte) is present. Measure 13 features a treble staff with eighth-note runs and a bass staff with a half note. A dynamic marking of *p* (piano) is present. The system concludes with a double bar line.

Measures 14, 15, and 16 of a musical score. The treble clef staff contains a melodic line with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with chords and single notes. Measure 14 is marked with a dynamic of *f*. Measure 15 is marked with a dynamic of *f*. Measure 16 is marked with a dynamic of *f*.

Measures 17, 18, and 19 of a musical score. The treble clef staff contains a melodic line with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with chords and single notes. Measure 17 is marked with a dynamic of *p*. Measure 18 is marked with a dynamic of *f*. Measure 19 is marked with a dynamic of *f*.

Measures 20, 21, and 22 of a musical score. The treble clef staff contains a melodic line with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with chords and single notes. Measure 20 is marked with a dynamic of *f*. Measure 21 is marked with a dynamic of *f*. Measure 22 is marked with a dynamic of *f*.

Measures 23, 24, and 25 of a musical score. The treble clef staff contains a melodic line with eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment with chords and single notes. Measure 23 is marked with a dynamic of *f*. Measure 24 is marked with a dynamic of *f*. Measure 25 is marked with a dynamic of *f*.

Measures 26, 27, and 28 of a musical score. The treble clef staff contains a melodic line with eighth and sixteenth notes, featuring sharp accidentals. The bass clef staff provides harmonic support with chords and single notes. Measure 27 is marked with a forte *f* dynamic. Measure 28 includes accents (>) over the notes.

Measures 29 and 30 of a musical score. Measure 29 begins with a piano *p* dynamic and a *molto cresc.* (much crescendo) instruction. The treble clef staff has a melodic line with a sharp upward curve. The bass clef staff features a series of chords marked with upward-pointing triangles (▲). Measure 30 continues with similar chordal textures.

Measures 31 and 32 of a musical score. Measure 31 shows a melodic line in the treble clef and chords in the bass clef. Measure 32 is marked with a fortissimo *ff* dynamic and features a melodic line in the treble clef and chords in the bass clef, with accents (>) over the notes.

Measures 33, 34, and 35 of a musical score. Measure 33 continues the melodic and harmonic patterns. Measure 34 is marked with a fortissimo *fff* dynamic. Measure 35 is marked with a sforzando *sf* dynamic and includes a fermata over the final note in the treble clef. The bass clef staff has a melodic line in measure 35.

III

36 poco 37 a poco dim. 38

This system contains measures 36, 37, and 38. Measure 36 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 37 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 38 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has one flat (B-flat).

39 40 41

This system contains measures 39, 40, and 41. Measure 39 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 40 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 41 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has one flat (B-flat).

42 sempre dim. 43 44 45 46 47

This system contains measures 42, 43, 44, 45, 46, and 47. Measure 42 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 43 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 44 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 45 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 46 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 47 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has one flat (B-flat).

48 pp 49 50 51 52 53

This system contains measures 48, 49, 50, 51, 52, and 53. Measure 48 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 49 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 50 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 51 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 52 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 53 has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature has one flat (B-flat).



Part III

THE DANCES

I. Diana

Diana in Roman mythology is an old Italian goddess, later identified with the Greek Artemis. She is the goddess of the moonlight and of the bright day. She presides over wood, plain, water, chase and war.

References to be used in connection with this dance

Literature-

Myths of Greece and Rome	H. A. Guerber
The Worship of Diana	B. W. Procter
Hymn of the Priestess Diana	E. Arnold
To Lycoris. . . . .	. Wordsworth
Ode to Contemplation . . . . .	. H. K. White
Hymn to Diana . . . . .	. Ben Jonson

Sculpture-

Diana of Versailles	
Diana of Gabii	
Diana. . . . .	. Gaudens
Diana. . . . .	. Jenkins
Young Diana . . . . .	. J. Scudder
Diana. . . . .	. Warner
Diana. . . . .	. E. M ^c Cartan
Diane de Poitiers . . . . .	. Jean Goujon
Diana. . . . .	. Bitters
Diana. . . . .	. Manship

Painting -

Diana and her Nymphs . . . . .	. Rubens
Diana. . . . .	. Correggio
Diana and her Nymphs . . . . .	. Jules Lefebure
Diana's Chase . . . . .	. Domenichino
Diana's Hunting Party . . . . .	. Makart

Description

Dancer enters C.

Skips into forest calling D.C. (1) (2) (3) 3 meas.

Runs to R. (4) (5), calls maidens (6) (7) 4 meas.

Runs to L. (8) (9) (followed by maidens from R.) calls (10) (11) (12) . 5 meas.

Maidens follow Diana D.R. as if galloping in a chase (13) (14) . . 2 meas.

Call (15) (16). 2 meas.

Gallop (17) (18). 2 meas.

Skip (19) (20) (21) (22) 4 meas.

Leap (23) (24) 2 meas.

They see prey, draw arrow from quiver. Take aim and shoot (25) (26) (27)
(28) (29) (30). 6 meas.

This can be done as a solo, or with a group of maidens as here described. In either case, it can be treated freely at first and then put into a pattern. If a group is used, there are several opportunities for beautiful grouping, the first entrance of maidens, the skip across the stage and the final frieze when they all shoot.

I. Diana

R. SCHUMANN
Op. 68, No 7

Allegro con brio (♩ = 116)

The musical score for 'I. Diana' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 9. The music is in 6/8 time and is marked 'f' (forte) and 'Ped.' (pedal). The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

ff 10 11 12 *p* 13 14 *ff* 15

Red. *

This system contains measures 10 through 15. Measure 10 is marked *ff* and includes the instruction "Red." below the staff. Measure 12 is marked *p*. Measure 14 is marked *ff*. A small asterisk is placed below the staff between measures 12 and 13.

16 *p* 17 18 *f* 19 20

This system contains measures 16 through 20. Measure 16 is marked *p*. Measure 18 is marked *f*. Measures 19 and 20 feature accents (>) over the notes.

21 22 23 24 25

This system contains measures 21 through 25. Measures 21, 22, and 23 feature accents (>) over the notes. Measure 25 features an accent (^) over the final note.

26 27 28 29 30

This system contains measures 26 through 30. Measures 26, 27, 28, and 29 feature accents (^) over the notes. Measure 30 features an accent (^) over the first note and a final measure rest.



II. The Storm

References to be used in connection with this dance

Literature-

Æneid Book I., 81-. Vergil
 Translation of Vergil's Æneid Dryden
 The Storm from King Lear- Act III Scene 1,2,3. Shakespeare
 The Hurricane. Bryant

Opera-

Wilhelm Tell Rossini

Sculpture-

The Tempest Rodin
 Tempest. Nicolosi

Description-

Tableau of winds and elements chained

- I. Winds struggle to free themselves (1) (2) (3) (4) 4 meas.
- Pull up with three movements (5) (6) 2 meas.
- Strain upward (7) (8) 2 meas.
- Relax with 3 movements . . (9) (10). 2 meas.
- Repeat all with increasing strength and sweep of movements twice
 more. 20 meas.

Struggle to break chains continues in rhythmic groups and movements following melody of music. Central figure at last frees herself.. 8 meas.

Whirls in ecstasy of freedom, unfastens the ones at each side of her, continues whirling. As each wind is freed she whirls and frees next one and continues whirling. 6 meas.

II. Hands joined, Central Figure running pulls others forward, and wraps them into a circle formation.. . . .	. 4 meas.
Holding hands strong and outstretched, circle moves to L. with 12 running steps. . . . .	. 2 meas.
Stagger back and change hands (backs to center). . . . .	. 2 meas.
Repeat run to R. (12 steps).. . . . .	. 2 meas.
Stagger back. . . . .	. 2 meas.
Nº 4 now U. C. drops hand of Nº 3 to her L., circle runs to L led by Nº 3, Nº 4 stands still so the circle makes a spiral around her. Finish all tightly wound up. . . . .	. 4 meas.
Drops hands and whirl from center to a large circle. . . . .	. 4 meas.
Run into center finish high. . . . .	. 4 meas.
Nº 1 and Nº 7 leading followed by Nº 3 and Nº 5 down stage Nº 7 to L. Nº 1 to R. with skips. Nº 4 skips U. C. to leading position. The phalanx form up stage.. . . .	. 8 meas.
Whirl and hold.. . . .	. 4 meas.
Leap forward keeping formation (leap to melody). . . . .	. 3 meas.
Stagger back. . . . .	. 2 meas.
Try to recover. . . . .	. 2 meas.
Fall farther back.. . . .	. 2 meas.
Repeat twice the forward push and backward stagger . . . . .	. 8 meas.
Leader makes a desperate effort forward to rally them, holds out her hands which they take and make a semicircle (98) (99) (100).. . . .	. 3 meas.
Following melody, leader pulls them forward on 2 stamps, they pull her back on third. . . . .	. 2 meas.
Repeat three more times strengthen and enlarge movements to climax. . . . .	. 6 meas.
Stagger exhausted to former place and positions. . . . .	. 7 meas.
Revive a little . . . . .	. 2 meas.
Sink down, revive a little- twice more- (4 meas. each time) . . . . .	. 8 meas.
Sway and sink down.. . . .	. 3 meas.

II. The Storm

From the Opera Wilhelm Tell
ROSSINIAllegro $\text{♩} = 108$

The musical score is written for piano and consists of 22 measures, numbered 1 through 22. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The score is divided into five systems, each containing two staves (treble and bass). The first system contains measures 1, 2, and 3. The second system contains measures 4, 5, 6, and 7. The third system contains measures 8, 9, 10, 11, and 12. The fourth system contains measures 13, 14, 15, 16, and 17. The fifth system contains measures 18, 19, 20, 21, and 22. The score includes various musical notations such as notes, rests, and dynamic markings. Measures 1-3 are marked 'p' (piano). Measures 7 and 17 are marked 'pp' (pianissimo). The score includes various musical notations such as notes, rests, and dynamic markings.

Measures 23-26. Treble and bass staves. Measure 23: Treble has eighth notes, bass has a low octave chord. Measure 24: Treble has a sixteenth-note run, bass has a half rest. Measure 25: Treble has a half rest, bass has a half note. Measure 26: Treble has a half note, bass has a half rest.

Measures 27-32. Treble and bass staves. Measures 27-28: Treble has eighth notes, bass has eighth notes. Measures 29-30: Treble has a half note, bass has a half note. Measures 31-32: Treble has a half note, bass has eighth notes.

Measures 33-38. Treble and bass staves. Measures 33-34: Treble has a half note, bass has eighth notes. Measures 35-36: Treble has a half note, bass has eighth notes. Measures 37-38: Treble has a half note, bass has eighth notes.

Measures 39-41. Treble and bass staves. Measure 39: Treble has a half note with *cres*, bass has eighth notes. Measure 40: Treble has a half note, bass has eighth notes. Measure 41: Treble has a half note with *cen*, bass has eighth notes.

Measures 42-44. Treble and bass staves. Measures 42-43: Treble has a half note, bass has eighth notes. Measure 44: Treble has a half note with *do*, bass has eighth notes.

Measures 45-48. Treble and bass staves. Measure 45: Treble has a half note with *ff*, bass has eighth notes. Measure 46: Treble has a half note, bass has eighth notes. Measure 47: Treble has a half note, bass has eighth notes. Measure 48: Treble has a half note, bass has eighth notes.

Measures 49-52. Treble clef, key of D major. Measure 49 has an 8-measure rest. Measures 50-52 feature a melodic line in the treble and a bass line in the bass. Measure 51 has an 8-measure rest.

Measures 53-56. Treble clef, key of D major. Measure 53 has an 8-measure rest. Measures 54-56 feature a melodic line in the treble and a bass line in the bass. Measure 55 has an 8-measure rest.

Measures 57-60. Treble clef, key of D major. Measure 57 has an 8-measure rest. Measures 58-60 feature a melodic line in the treble and a bass line in the bass. Measure 59 has an 8-measure rest.

Measures 61-64. Treble clef, key of D major. Measure 61 has an 8-measure rest. Measures 62-64 feature a melodic line in the treble and a bass line in the bass. Measure 63 has an 8-measure rest.

Measures 65-68. Treble clef, key of D major. Measure 65 has an 8-measure rest. Measures 66-68 feature a melodic line in the treble and a bass line in the bass. Measure 67 has an 8-measure rest.

Measures 69-72. Treble clef, key of D major. Measure 69 has an 8-measure rest. Measures 70-72 feature a melodic line in the treble and a bass line in the bass. Measure 71 has an 8-measure rest.

73 74 75 76 *sf*

77 78 79 80 *sf sf sf sf sf*

81 82 83 84

85 86 87

88 89 90

91 92 *dimi* 93

Measures 94-97. Treble and bass staves. Measure 94: Treble has a half note G4, bass has a half note F#3. Measure 95: Treble has a half note A4, bass has a half note G#3. Measure 96: Treble has a half note B4, bass has a half note A#3. Measure 97: Treble has a half note C5, bass has a half note B#3. The word "endo" is written above measure 97.

Measures 98-102. Treble and bass staves. Measure 98: Treble has a half note D5, bass has a half note C#4. Measure 99: Treble has a half note E5, bass has a half note D#4. Measure 100: Treble has a half note F#5, bass has a half note E#4. Measure 101: Treble has a half note G#5, bass has a half note F#4. Measure 102: Treble has a half note A#5, bass has a half note G#4.

Measures 103-109. Treble and bass staves. Measure 103: Treble has a half note B5, bass has a half note A#4. Measure 104: Treble has a half note C#6, bass has a half note B#4. Measure 105: Treble has a half note D#6, bass has a half note C#5. Measure 106: Treble has a half note E#6, bass has a half note D#5. Measure 107: Treble has a half note F#6, bass has a half note E#5. Measure 108: Treble has a half note G#6, bass has a half note F#5. Measure 109: Treble has a half note A#6, bass has a half note G#5.

Measures 110-116. Treble and bass staves. Measure 110: Treble has a half note B5, bass has a half note A#4. Measure 111: Treble has a half note C#6, bass has a half note B#4. Measure 112: Treble has a half note D#6, bass has a half note C#5. Measure 113: Treble has a half note E#6, bass has a half note D#5. Measure 114: Treble has a half note F#6, bass has a half note E#5. Measure 115: Treble has a half note G#6, bass has a half note F#5. Measure 116: Treble has a half note A#6, bass has a half note G#5.

Measures 117-123. Treble and bass staves. Measure 117: Treble has a half note B5, bass has a half note A#4. Measure 118: Treble has a half note C#6, bass has a half note B#4. Measure 119: Treble has a half note D#6, bass has a half note C#5. Measure 120: Treble has a half note E#6, bass has a half note D#5. Measure 121: Treble has a half note F#6, bass has a half note E#5. Measure 122: Treble has a half note G#6, bass has a half note F#5. Measure 123: Treble has a half note A#6, bass has a half note G#5.

Measures 124-128. Treble and bass staves. Measure 124: Treble has a half note B5, bass has a half note A#4. Measure 125: Treble has a half note C#6, bass has a half note B#4. Measure 126: Treble has a half note D#6, bass has a half note C#5. Measure 127: Treble has a half note E#6, bass has a half note D#5. Measure 128: Treble has a half note F#6, bass has a half note E#5.

III. Dawn

References to be used in connection with this dance

Literature-

From Pipa Passes (1 st stanza).	. . . . .	Robert Browning
Sunrise.	. . . . .	George Meredith
Hymn to the Sun	. . . . .	Hood
Sunrise.	. . . . .	Wood
Dawn	J. J. Fletcher
Hymn Before Sunrise	Coleridge

Sculpture-

The Rising Sun.	Weinman
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Painting-

Morning	Inness
Aurora.	Guido Reni
Morning	Corot

Description-

I. Dancer is U. C. on her knees sitting back on her heels, her head resting on her knees - a gray scarf suggesting the gray mist before Dawn completely covers her, it is fastened to her wrists. Dancer personifies Dawn with its growing, sustained and all embracing character.

Stirs, lifts up slightly, sinks back gently (1) to (6). 5 meas.

Dancer raising up and lifting gray veil, turns to the North (Right) and to the South (Left) and slips back again only part way (6) to (11) 5 meas.

From this kneeling position rises slowly up on both knees, lets gray veil fall back, rises to standing position (11) to (17). . . . 6 meas.

Progresses forward (17)-(18) Pauses turning North and South (19)-(20). 4 meas.

Moves forward again (21) Pauses as if hindered in progress (22). With renewed strength advances forward seeming to push the darkness before her (23)(24)(25)(26)(27) 7 meas.

Moves forward (28)(29)(30)(31). 4 meas.

Moves to the South, to the North as if extending the rays to the furthest horizon (32) to (42) 10 meas.

Walks majestically forward reaching upward outward as if extending the rays to the highest and widest points of the skies (42) to (47) 5 meas.

Holds. 2 meas.

III. Dawn

83

From the Opera Wilhelm Tell
by ROSSINI

Andante Metron ($\text{♩} = 54$)

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19

20 21 *pp* 22 23

System 1: Measures 24-27. Treble and bass staves. Measure numbers 24, 25, 26, and 27 are indicated below the staves. The key signature has one sharp (F#).

System 2: Measures 28-31. Treble and bass staves. Measure numbers 28, 29, 30, and 31 are indicated below the staves. The key signature changes to two sharps (F# and C#).

System 3: Measures 32-35. Treble and bass staves. Measure numbers 32, 33, 34, and 35 are indicated below the staves. The key signature has two sharps (F# and C#).

System 4: Measures 36-40. Treble and bass staves. Measure numbers 36, 37, 38, 39, and 40 are indicated below the staves. The key signature has two sharps (F# and C#). A fermata is present over measure 37.

System 5: Measures 41-44. Treble and bass staves. Measure numbers 41, 42, 43, and 44 are indicated below the staves. The key signature has two sharps (F# and C#).

System 6: Measures 45-48. Treble and bass staves. Measure numbers 45, 46, 47, and 48 are indicated below the staves. The key signature has two sharps (F# and C#).

IV. The Hunt

References to be used in connection with this dance

Sculpture-

The Indian and the Panther	Brown
On Border of White Man's Land	Borglum
Indian and the Pronghorned Antelope	Manship
The Bowman	H. Mac Neil
Teuton With the Slain Boar	Lang

Painting-

Indian Hunter	Brush
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Description-

Dancer starts in crouching position of the Indian in statue "On the Border of White Man's Land" (1) Gazes intently into distance (2)	2 meas.
Creeps a step forward and stops (3) Watches, raises up slightly (4)	2 meas.
Drops down quickly (5)	1 meas.
Rises and progresses forward cautiously (6) Drops down quickly (7)	2 meas.
Strings his bow and draws near the prey (8) (9)	2 meas.
Runs forward (10) and shoots (1 st count of 11)	1 meas.
Watches the flight of the arrow (2, 3, 4, of 11).	1 meas.
Realizes he has only wounded the animal (12)	1 meas.
Draws back (13) (14) and looks about him for a place of vantage (15) (16)	4 meas.
Draws his knife and waits tensely for the attack. As the animal jumps upon him, he stabs it with his knife and kills it (17) (18) (19) (20).	4 meas.

II. Steps back, stands a moment,

Expresses his thanks for his deliverance.	4 meas.
Rejoices in his success	4 meas.
Dances triumphantly around the animal (gallop-skip)	4 meas.
Runs by the animal (33) and pauses exultantly (34) L.	2 meas.
Repeats R. (35) (36)	2 meas.
Runs and leaps over the animal as a symbol of triumph (37) (38)	2 meas.
Steps forward and holds triumphantly (39) (40)	2 meas.

IV. The Hunt

Polonaise

CHOPIN

Tempo I

poco riten.

pp 1 2

Ped.

poco rit. e creso.

accel. 3 4

Ped.

rit. e più creso.

accel. p 5 6

Ped.

a tempo

f 7 molto creso. 8

Ped.

ff fieramente 9 10 con forza

Ped.

agitato

fff 11 *fz* *Ped.* *

fz *p* 12

13 14

15 16

17 18

19 20 *p*

pp 21 22

Measures 21 and 22 of a piano piece. The key signature is three flats (B-flat, E-flat, A-flat). Measure 21 begins with a piano (*pp*) dynamic. Both staves feature a steady eighth-note accompaniment in the bass and a melody in the treble.

23 24

Measures 23 and 24. The accompaniment continues with eighth notes, while the treble staff introduces a more active melodic line with eighth-note patterns.

25 *cresc.* 26

Measures 25 and 26. Measure 25 includes a crescendo (*cresc.*) marking. The texture becomes more complex with overlapping melodic and harmonic lines in both staves.

f 27 28

Measures 27 and 28. Measure 27 features a forte (*f*) dynamic. The music continues with dense harmonic textures and active melodic movement.

ff 29 *f* *cresc.* 30

Measures 29 and 30. Measure 29 starts with a fortissimo (*ff*) dynamic, followed by a forte (*f*) dynamic. Measure 30 includes a crescendo (*cresc.*) marking. The piece concludes with a final chord marked with a double bar line and a fermata.

ff 31 *f* *resc.* 32

This system contains measures 31 and 32. Measure 31 begins with a forte (*ff*) dynamic and features a triplet of eighth notes in the right hand, followed by a series of chords. Measure 32 continues with a crescendo (*resc.*) and more chords. A double bar line separates the two measures. A 'Red.' marking is present below measure 31, and an asterisk (*) is located below the double bar line.

ff 33 *sf* *f* 34

This system contains measures 33 and 34. Measure 33 starts with a fortissimo (*ff*) dynamic and includes a long melodic line in the right hand. Measure 34 begins with a sforzando (*sf*) dynamic, followed by a forte (*f*) dynamic and a crescendo. A double bar line separates the two measures. 'Red.' and an asterisk (*) are marked below measure 33.

ff 35 *sf* *f* 36

This system contains measures 35 and 36. Measure 35 starts with a fortissimo (*ff*) dynamic and features a long melodic line in the right hand. Measure 36 begins with a sforzando (*sf*) dynamic, followed by a forte (*f*) dynamic and a crescendo. A double bar line separates the two measures. 'Red.' and an asterisk (*) are marked below measure 35.

37 38

This system contains measures 37 and 38. Both measures feature a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. A double bar line separates the two measures.

ff 39 *sf* 40

This system contains measures 39 and 40. Measure 39 starts with a fortissimo (*ff*) dynamic and includes a trill (*tr*) in the right hand. Measure 40 begins with a sforzando (*sf*) dynamic. A double bar line separates the two measures.

V. March of the Indian Phantoms

Description-

Part I.

Some Iroquois Indians are fleeing through the woods with some white prisoners. They come upon a clearing in the woods from U. L., and knowing themselves to be pursued, decide to sacrifice the prisoners here (1) to (19)

18 meas.

After the leaders beckon the others to bring the prisoners, they begin preparations for the sacrifice (19) to (35)

16 meas.

The others enter leading the prisoners (35) to (49)

14 meas.

Part II.

When the white captives reach U. C., they turn and walk slowly D. C. singing their last hymn

They kneel (D. C.) in prayer

28 meas.

Part III.

The Indians circle around them at first crouching, then rising higher and higher. Some circling this way, others that, until they make a chaotic swirl that completely hides the prisoners

Now the circle begins to unwind, and they steal off U. R. until the last one disappears into the forest, and the white captives are left dead on the ground (35) to (54 inclusive)

18 meas

V. March of the Indian Phantoms

Part I and III

E. R. KROEGER

Op. 80

Solenne M. M. $\text{♩} = 50$

1
pp misterioso una corda
ben misurato 2 3 4

Ped. simile

5 6 7 8

9 10 *p* 11 12

13 14 *tre corde* 15 *cresc. molto* 16

Ped. simile

8

17 18 *ff* 19 20

This system contains measures 17 through 20. Measure 17 has a first ending bracket labeled '8' above it. Measures 18 and 19 are marked with a fortissimo (*ff*) dynamic. The music is in a minor key, indicated by three flats in the key signature.

f 21 22 *mf* 23 24

This system contains measures 21 through 24. Measure 21 is marked with a forte (*f*) dynamic, and measure 23 is marked with a mezzo-forte (*mf*) dynamic. The musical notation continues with chords and some melodic lines in the right hand.

25 26 *ff* *sonore* 27 28

8

This system contains measures 25 through 28. Measure 27 is marked with a fortissimo (*ff*) and *sonore* (sonorous) dynamic. There are first ending brackets labeled '8' above measures 27 and 28. The music features a mix of chords and moving lines.

29 30 31 32

8

This system contains measures 29 through 32. Measure 29 has a first ending bracket labeled '8' above it. The music concludes the page with sustained chords and some melodic fragments.

33 *dim. molto* 34 35 *p una corda* 36

senza ped.

This system contains measures 33 through 36. The key signature has three flats (B-flat, E-flat, A-flat). Measure 33 begins with a piano introduction marked *dim. molto*. Measure 35 is marked *p una corda*. The instruction *senza ped.* (without pedal) is written below the bass staff.

37 38 39 40

This system contains measures 37 through 40. The musical notation continues in the same key signature.

41 42 *pp* 43 44

This system contains measures 41 through 44. Measure 43 is marked *pp* (pianissimo).

45 *dim* 46 1. *ppp* 47 48

This system contains measures 45 through 48. Measure 46 is marked *dim*. Measure 47 is marked *ppp* (pianississimo). A first ending bracket labeled "1." spans measures 47 and 48.

2.

49 50 51 *pppp* 52 53 54

Part II
Meno mosso

p 1 2 3 4

Ped. simile

5 6 7 8

mf 9 10 11 12

Measures 13-16 of a musical score. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score is written for two staves. Measure 13 has a crescendo hairpin. Measure 14 is marked with the number 14. Measure 15 has a decrescendo hairpin. Measure 16 is marked with the number 16 and a fermata over the right staff.

Measures 17-20 of a musical score. The key signature is three flats. The time signature is 4/4. The score is written for two staves. Measure 17 is marked with the dynamic *p* and the number 17. Measure 18 is marked with the number 18. Measure 19 is marked with the number 19. Measure 20 is marked with the number 20.

Measures 21-23 of a musical score. The key signature is three flats. The time signature is 4/4. The score is written for two staves. Measure 21 is marked with the number 21. Measure 22 has a decrescendo hairpin and is marked with the number 22. Measure 23 is marked with the dynamic *mf* and the number 23, followed by a crescendo hairpin.

Measures 24-28 of a musical score. The key signature is three flats. The time signature is 4/4. The score is written for two staves. Measure 24 is marked with the number 24 and a decrescendo hairpin. Measure 25 is marked with the dynamic *p* and the number 25. Measure 26 is marked with the number 26. Measure 27 is marked with the number 27. Measure 28 is marked with the number 28. The section ends with a double bar line and the instruction *D. C. Repeat Part I.*

VI. Bats

References to be used in connection with this dance.

Literature

All But Blind	De La Mare
The Bat.	Carroll

Description.

Group dance for three. We will designate the dancers as A, B, and C.

The scene is dark but for a shaft of light C C (thrown from above) around and through which the Bats dart. Quick, darting, grotesque movements and positions in the dance lend a sinister character to the interpretation.

Introduction.

A enters from U.C.- Runs R. around edge of light and stops R.C.. .8 meas.

B enters U. L.- Runs across back of light and stops D. R. while A crosses in front and stops D. L..8 meas.

C enters U. C., slides forward with jerky movement to edge of light; A to L.C.; B to R.C.6 meas.

All pause, moving wings slightly.2 meas.

I. A. B. C. dart away from light (slide close step R)- take long sliding movement covering considerable distance. A. B. C. dart toward light. .4 meas.

Moving counter-clockwise turn with 4 steps and finish with heels together.. . . .4 meas.

- Repeat twice 16 meas.
- Continue to turn moving away from light (49) (50) (51) (52). . . . 4 meas.
- Hold (53)... A is D.L;... B is D.R;... C is U.C.. 1 meas.
- II. A and B run toward each other to C.in front of light, run around each other back to back, draw up quickly wings spread wide and dart back to places, C turns in place. 8 meas.
- A and C do the same U.C., B turns in place. 8 meas.
- B, C do same U.R. while A turns to place D. R. 10 meas.
- III. All move around light finishing run with high leap,turn and draw up to full height, wings outspread. 8 meas.
- Repeat twice. 16 meas.
- Draw back from center, A is D.L., B is D. R., C is U.C. 2 meas.
- IV. All move around the light with running movements,finish by swooping down and rising slowly, A runs to U.C. and swoops down on edge of light, B to D.L., C to D.R. 8 meas.
- B runs to U.C., A to D.R., C to D.L.. 8 meas.
- C runs to U.C., A to D.L., B to D.R.. 8 meas.
- Interlude.
- Swoop down to edge of light, slide sideways and hold (6 times) moving around light counter-clockwise. 6 meas.
- V. All take a quick leap, turn and run A exits U. R.. 4 meas.
- B and C repeat and B exits U.L. 4 meas.
- C makes a complete circle of the light and exits U.C. 8 meas.

VI. Bats

EDWARD Mac DOWELL

Op. 17, No 2

Introduction

8

pp 1 2 3 4 5

Red. *

8

6 7 8 9 10 *cresc.*

11 12 *sempre* 13 *cresc.* 14

15 16 *leggieriss* 17 *fz* 18

19 *dim.* 20 21 *pp* 22 *m.g.* *m.d.* 23 24

I

25 *pp con 2 Ped.* 26 27 28 29 30

il basso non legato e molto leggero

31 32 33 34 *poco a poco cresc.* 35 36

37 38 39 40 41 *p* 42

quasi trillo

43 44 45 *cresc.* 46 47 48

49 50 51 52 53

senza 2 Ped.

This system contains measures 49 through 53. The right hand features sustained chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Measure 49 includes the instruction *senza 2 Ped.*

54 55 56 57 58

pp leggiero

staccato

This system contains measures 54 through 58. The right hand has a light, arpeggiated texture marked *pp leggiero*. The left hand plays chords, with the final measure (58) marked *staccato*.

59 60 61 62 63

p

This system contains measures 59 through 63. Measure 59 begins with an 8-measure rest in the right hand. Measure 62 is marked *p*. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support.

64 65 66 67 68

pp leggiero

This system contains measures 64 through 68. The right hand continues with a light, arpeggiated texture marked *pp leggiero*. The left hand plays chords and single notes.

69 70 71 72 73

This system contains measures 69 through 73. The right hand has a melodic line with grace notes. The left hand plays chords and single notes, with a double bar line and repeat sign at the end of measure 73.

8

Musical score for measures 74-78. The treble clef staff contains a continuous eighth-note melody in D major. The bass clef staff provides harmonic support with chords and single notes. Measure numbers 74, 75, 76, 77, and 78 are printed below the treble staff.

III

8

Musical score for measures 79-83. Measure 79 features a dotted eighth-note melody in the treble. Measures 80-81 have a sustained bass note. Measure 82 is marked *pp leggieriss* and *staccato*. Measure 83 is marked *ten.*. Measure numbers 79, 80, 81, 82, and 83 are printed below the treble staff.

Musical score for measures 84-88. Measures 84-86 feature a continuous eighth-note melody in the treble. Measures 87-88 feature a sustained bass note. Measure numbers 84, 85, 86, 87, and 88 are printed below the treble staff.

Musical score for measures 89-93. Measures 89-92 feature a continuous eighth-note melody in the treble. Measure 93 features a sustained bass note. Measure numbers 89, 90, 91, 92, and 93 are printed below the treble staff.

Musical score for measures 94-98. Measure 94 is marked *p*. Measure 95 is marked *poco cres.*. Measures 96-98 feature a continuous eighth-note melody in the treble. Measure numbers 94, 95, 96, 97, and 98 are printed below the treble staff.

8. *cresc.* 99 100 101 102 103

This system contains measures 99 through 103. Measure 99 begins with a piano introduction marked *cresc.* and a first ending bracket labeled '8.'. Measures 100-103 continue the melodic line in the right hand, while the left hand provides harmonic support with chords and single notes.

8. IV 104 105 106 107 108

This system contains measures 104 through 108. Measure 104 starts with a first ending bracket labeled '8.'. Measure 106 features a section marked 'IV'. The right hand plays a continuous melodic pattern, while the left hand has rests in measures 107 and 108.

8. 109 110 111 112 113

poco rall.

This system contains measures 109 through 113. Measure 109 is marked *poco rall.* and includes a first ending bracket labeled '8.'. Measures 110-113 show a melodic line in the right hand and sustained chords in the left hand. Measure 113 ends with a first ending bracket labeled 'Red.'.

8. 114 115 116 117 118

This system contains measures 114 through 118. Measures 114-118 feature a melodic line in the right hand and sustained chords in the left hand. Measure 118 ends with a first ending bracket labeled 'Red.'.

8. 119 120 121 122 123

poco a poco dim.

This system contains measures 119 through 123. Measures 119-121 feature a melodic line in the right hand and sustained chords in the left hand. Measure 122 is marked *poco a poco dim.* and includes a first ending bracket labeled '8.'. Measure 123 ends with a first ending bracket labeled 'Red.'.

8.....

124 125 126 *pp* 127 128 129 *m.d.* *m.g.*

Interlude
a piacere (Andante)

ppp 130 131 132 133 134 *rit.*

*

V
Prestissimo

8.....

al lento 135 136 *pp leggieriss* 137 138 *quasi trillo* 139

*

140 141 *simile* 142 143 144 145

146 147 148 *ppp* 149 150 151

VII. Pierrot

References to be used in connection with this dance

Literature-

Pierrot	Carman and King
Pierrot (1 st stanza)	Drinkwater
Pierrot	Teasdale

Painting-

Pierrot	Maxfield Parrish
Pierrot is Dying	Aubrey Beardsley

Description-

Pierrot sees Pierrette in the garden; he approaches cautiously planning to take her by surprise. Before she discovers him, he sees Harlequin coming. It is for Harlequin that she waits. Heart-broken, he withdraws-

- I. Enter Pierrot (U. R.) wrapping his large black cape about him
 (1) and (2). 2 meas.
 Walks eagerly toward Pierrette (imaginary character off stage
 U. R.) movement follows melody (3) (4) (5) (6) (7) (8) 6 meas.
 Pauses, reaches toward her (9) (10) 2 meas.
 Continues cautiously lest he be discovered (11) (12) (13) (14) (15) . 5 meas.
 Hurries happily toward her (16) (17) (18) 3 meas.
- II. Pierrot expresses his love for Pierrette, forgetting in his ecstasy
 that he may be discovered (19) (20) (21) (22) (23) 5 meas.
 Sees Harlequin coming, pauses in dismay (24) (25) 2 meas.
 First decides to go to her (26) 1 meas.
 He won't believe she waits for some one else (27) (28) (29). . . 3 meas.
 Finally convinced he determines to depart (30) (31) 2 meas.
- III. Pierrot withdraws (32) (33) (34) (35) (36) Pauses irresolutely (37)
 (38) (39). 8 meas.
 Turns and walks falteringly away (40) (41) (42) (43) (44) . . . 5 meas.
 Looks back (45). 1 meas.
 Heart-broken, he leaves the garden (46) (47). 2 meas.

Serenata

M. MOSZKOWSKI

Op. 15, No. 1

Andante grazioso

1
Andante grazioso

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

f fz *fuocoso* 19 *20* *rin fz* 21

22 *mp* 23

cresc. 24 *fz* *f* 25

26 27

28 *dimin.* 29

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of two staves each. Measures 19-29 are numbered. Performance markings include *f* (forte), *fz* (forzando), *fuocoso* (fiery), *rin fz* (ritornello forzando), *mp* (mezzo-piano), *cresc.* (crescendo), *fz* (forzando), *f* (forte), and *dimin.* (diminuendo). The score includes various musical notations such as eighth and sixteenth notes, chords, and dynamic markings. Some measures have a 'Red.' marking below the staff, and some have an asterisk (*) below the staff.

molto ritard. 30 31

pp
Red. *

III

a tempo 32 33 34 35

Red. *Red.* *Red.* *Red.*

36 37 38 39

Red. *Red.* *Red.* *Red.*

40 41 42 43

Red. *Red.* *Red.* *Red.*

44 45 46 47

Red. *riten.* *pp* *marc.* *un poco* *Red.* *

VIII. Funeral March of a Marionette

Reference to be used in connection with this dance

Literature-

The Marionette. De La Mere

Description-

A study in the grotesque. The dance is based on the story of the music as given by Gounod. This can be a solo dance but is intended as a group dance. It must be remembered that the marionette is perfectly relaxed until a string is pulled. The dancer must give the impression that he is suspended by strings and that each joint is manipulated in this way. It is the exact opposite of a doll in this respect, because a doll is stiff until she is manipulated, a marionette is utterly relaxed. If possible send the class to a marionette performance.

Introduction. 18 meas.

Enter first marionette in attitude of great grief (2 steps a measure). 4 meas.

Pantomime of grief. 4 meas.

Repeats all 8 meas.

Pantomime of telling audience, the funeral procession is coming and it carries his beloved, and he will never again do aught but weep. . . 8 meas.

- Walks on (enter procession of marionettes carrying the dead.) . . . 8 meas.
- First marionette turns, sees his beloved, runs and falls down upon
casket C C (procession stops) Pantomime of unconsolable grief. . . . 8 meas.
- The procession starts on-
- The first marionette collapses on the ground- 8 meas.
- Raises head and looks after procession, collapses, raises body, col-
lapses, rises to feet. 8 meas.
- Starts to follow, falters more, looks around, sees tavern, decides
to refresh himself. 8 meas.
- Calls for some wine at the door, drinks thirstily. 8 meas.
- General festivities begin-
- The first marionette treats the whole party over and over and com-
pletely drowns his sorrows in wine.. . . . 18 meas.
- Suddenly from the distance the funeral note is heard, he listens, it
comes nearer and nearer, then he remembers. 8 meas.
- Tells his comrades to be gone. 4 meas.
- Runs to meet the funeral march- Just as it enters, turns and leads
it as it comes back, the most grief stricken of all, beats his bosom,
tears his hair and stumbles along. 36 meas.

VIII. Funeral March of a Marionette

Intro.
Allegro

CHARLES GOUNOD

Adagio

Allegretto

Enter
Le cortège

ff 1 2 3 4 5 6

dim. 7 8 *p* 9 10 11 *p* 12 13

14 15 16 17 18

p 19 20 21 22

cresc. 23 24 25 *dim.* 26

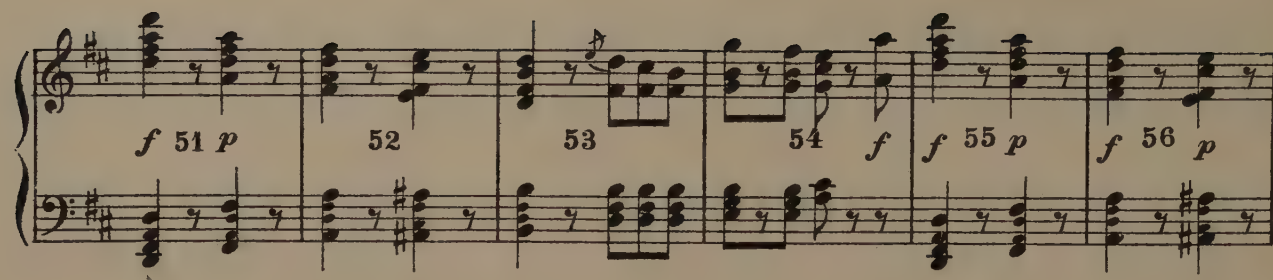
Measures 27-31. Treble and bass staves. Measure numbers 27, 28, 29, 30, and 31 are indicated below the staves. Measure 31 is marked *cresc.*

Measures 32-36. Treble and bass staves. Measure numbers 32, 33, 34, 35, and 36 are indicated below the staves. Measure 33 is marked *dim.*. Measure 34 has a fermata. Measure 35 is marked *f* and *p*. Above measure 35, the instruction *Repeat 3 times* is written.

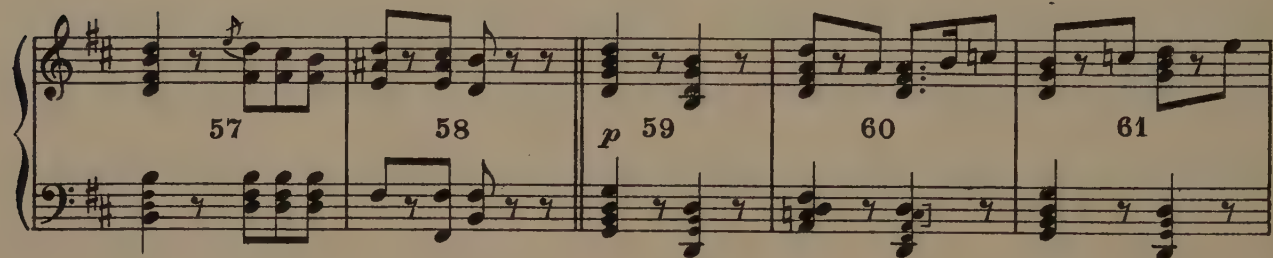
Measures 37-41. Treble and bass staves. Measure numbers 37, 38, 39, 40, and 41 are indicated below the staves. Measure 37 is marked *f* and *p*. Measure 39 is marked *f*.

Measures 42-46. Treble and bass staves. Measure numbers 42, 43, 44, 45, and 46 are indicated below the staves. Measure 42 is marked *dim.*. Measure 43 is marked *p*.

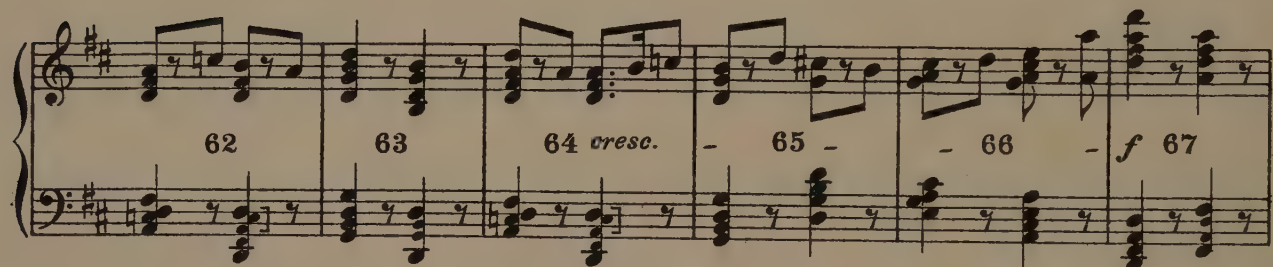
Measures 47-50. Treble and bass staves. Measure numbers 47, 48, 49, and 50 are indicated below the staves. Measure 48 is marked *f*. Measure 49 is marked *dim.*. Measure 50 has a fermata.



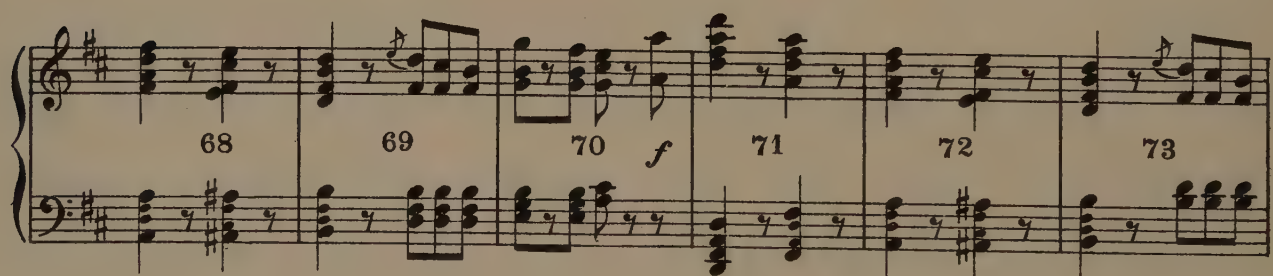
First system of musical notation, measures 51 to 56. The key signature is two sharps (F# and C#). The system includes dynamic markings *f* and *p*. Measure numbers 51, 52, 53, 54, 55, and 56 are indicated below the staves.



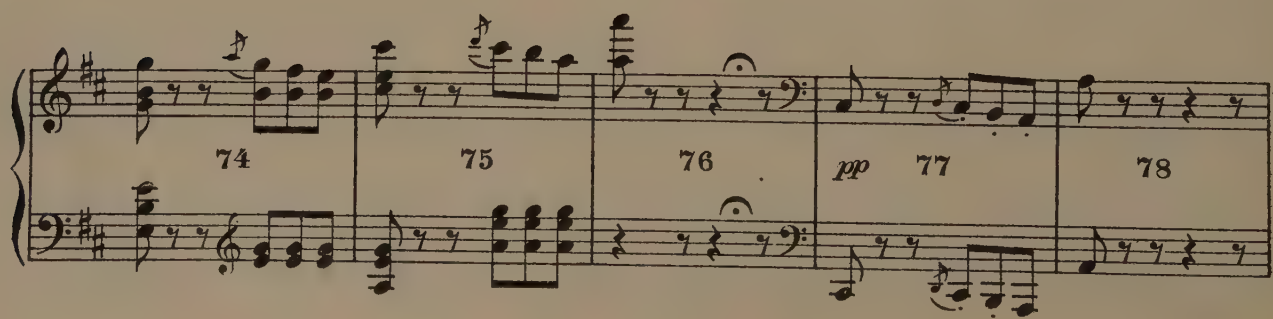
Second system of musical notation, measures 57 to 61. The key signature is two sharps (F# and C#). The system includes a dynamic marking *p*. Measure numbers 57, 58, 59, 60, and 61 are indicated below the staves.



Third system of musical notation, measures 62 to 67. The key signature is two sharps (F# and C#). The system includes a dynamic marking *f* and a crescendo marking *cresc.*. Measure numbers 62, 63, 64, 65, 66, and 67 are indicated below the staves.



Fourth system of musical notation, measures 68 to 73. The key signature is two sharps (F# and C#). The system includes a dynamic marking *f*. Measure numbers 68, 69, 70, 71, 72, and 73 are indicated below the staves.



Fifth system of musical notation, measures 74 to 78. The key signature is two sharps (F# and C#). The system includes a dynamic marking *pp*. Measure numbers 74, 75, 76, 77, and 78 are indicated below the staves.

pp 79 80 pp 81 82 pp 83

Measures 79-83: This system contains five measures. Measures 79, 81, and 83 are marked *pp* (pianissimo). The music is in a key with two sharps (F# and C#) and a common time signature. The notation features eighth and sixteenth notes, often beamed together, with rests in the other hand.

84 85 86 87 88

Measures 84-88: This system contains five measures. Measures 85, 86, 87, and 88 are grouped by a horizontal line above them. The music continues with similar rhythmic patterns and articulation.

p 89 90 91 92

Measures 89-92: This system contains four measures. Measure 89 is marked *p* (piano). The notation includes various rests and melodic lines in both hands.

93 *cresc.* 94 95 *dim.* 96

Measures 93-96: This system contains four measures. Measure 93 has a crescendo hairpin. Measure 94 is marked *cresc.* Measure 95 has a decrescendo hairpin. Measure 96 is marked *dim.* (diminuendo). The music features sustained chords and moving lines.

p 97 98 99 100

Measures 97-100: This system contains four measures. Measure 97 is marked *p* (piano). The music concludes with sustained chords and melodic fragments.

101 *cresc.* 102 103 *dim.* 104

This system contains measures 101 through 104. Measure 101 is marked *cresc.* and measure 104 is marked *dim.*. The music is in a key with one flat (B-flat) and a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

105 106 107 108

p

This system contains measures 105 through 108. Measure 105 is marked *p*. The musical notation continues with similar melodic and harmonic patterns in the right and left hands.

109 110 111 112 113

This system contains measures 109 through 113. The right hand continues its melodic development, and the left hand maintains the accompaniment.

114 115 116 117 118

pp

This system contains measures 114 through 118. Measure 117 is marked *pp*. The musical notation shows a continuation of the piece's themes.

119 120 121 122 123 124

ppp *ppp*

This system contains measures 119 through 124. Measures 122 and 123 are marked *ppp*. The final measure, 124, ends with a fermata. The piece concludes with sustained chords in both hands.

IX. Rumor

References to be used in connection with this dance

Literature-

AEneid Book IV 173 - 197. Vergil
Translation of Vergil's AEneid Dryden

Painting-

La Calunnia. Botticelli

Description-

"Ex templo Libyae magnas it Fama per urbes,"-

- I. Rumor appears stealthily, slyly scurrying and pausing with malicious intent, concealing herself in her sinister cloak. 7 meas.
 She reaches out as if to clutch her victim (8). 1 meas.
 She gloats in her hideous power (9) (10). 2 meas.
 She taunts, derides and revels in the evil she plots (11) to (34) 23 meas.

- II. Rumor summons her confederates.
 They join her one at a time, or come in groups from R. and L.
 They in turn communicate it to newcomers in the fast growing mob of intriguers (34) to (58) 24 meas.

- III. Rumor beckons and they group around her (58) to (66)8 meas.
 Crouching low- they sway to rhythm (66) to (76)10 meas.
 Rumor incites them, they rise slowly still swaying (76) to (84) 8 meas.
- IV. Hands joined- the long line follows Rumor. They skip as they
 wind in and out, snake fashion (84) to (96)12 meas.
- V. Drop hands. Run (circle formation) $\frac{1}{2}$ group to R. (96) to (102) 6 meas.
 $\frac{1}{2}$ to L. Rumor C. change direction (102) to (108)6 meas.
 All run to C. (108) to (112) out to large circle (113) and (114) .7 meas.
 Form in couples or groups, great excitement and frenzy (115) .1 meas.
 Run to circle (116) to (120) Run out (120) to (124)8 meas.
 Whirl, stop (124) Whirl, stop (125)2 meas.
 3 whirls, stop (126) (127) (128) (129)4 meas.
 Rumor center. They circle around hopping up and down, feet
 wide apart, knees bent. Crouching, they close in. Rumor urges
 them to fly to all parts with their hateful message (130) to (135) 5 meas.
 They hail their evil leader (135)1 meas.
 The abettors scurry away (136)1 meas.
 Rumor, a malevolent figure, drawing her dark cloak about
 her, shrinks back to lurk in the shadow, her wicked gaze al-
 ready fixed on the next victim (137) (138)2 meas.

IX. Rumor

117

G. ROSSINI

From Overture Semiramide

I

1 2 3

4 5 6

7 *ff* 8 *p* 9 10

11 12 13

14 15 16

Musical score for measures 17-20. The score is written for piano (p) and features a treble and bass staff. Measure 17 is marked with a piano (p) dynamic. Measure 18 is marked with a forte (f) dynamic. Measures 19 and 20 are marked with a piano (p) dynamic. The key signature is one sharp (F#).

Musical score for measures 21-23. The score is written for piano (pp) and features a treble and bass staff. Measure 21 is marked with a piano (pp) dynamic. Measures 22 and 23 are marked with a piano (pp) dynamic. The key signature is one sharp (F#).

Musical score for measures 24-26. The score is written for piano (p) and features a treble and bass staff. Measure 24 is marked with a piano (p) dynamic. Measure 25 is marked with a piano (p) dynamic. Measure 26 is marked with a piano (p) dynamic. The key signature is one sharp (F#).

Musical score for measures 27-29. The score is written for piano (p) and features a treble and bass staff. Measure 27 is marked with a piano (p) dynamic and a crescendo (cresc.) marking. Measures 28 and 29 are marked with a piano (p) dynamic. The key signature is one sharp (F#).

Musical score for measures 30-31. The score is written for piano (f) and features a treble and bass staff. Measure 30 is marked with a piano (f) dynamic. Measure 31 is marked with a piano (f) dynamic. The key signature is one sharp (F#).

Measures 32, 33, and 34. Measure 32 begins with a forte (*ff*) dynamic. The music is in 2/4 time with a key signature of one sharp (F#). Measure 32 features a complex melodic line in the right hand with many beamed sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Measure 33 continues the melodic development in the right hand. Measure 34 shows a change in the right-hand melody, with the left hand still providing a consistent rhythmic base.

Measures 35, 36, and 37. Measure 35 features a dense, rapid sixteenth-note passage in the right hand. Measure 36 shows a more melodic right-hand line. Measure 37 continues the melodic flow. The left hand maintains a consistent eighth-note accompaniment throughout these measures.

Measures 38, 39, and 40. Measure 38 features a rapid sixteenth-note run in the right hand. Measure 39 has a more melodic right-hand line. Measure 40 continues the melodic development. The left hand provides a steady eighth-note accompaniment.

Measures 41, 42, and 43. Measure 41 features a rapid sixteenth-note passage in the right hand. Measure 42 shows a more melodic right-hand line. Measure 43 continues the melodic flow. The left hand maintains a consistent eighth-note accompaniment.

Measures 44, 45, and 46. Measure 44 features a rapid sixteenth-note run in the right hand. Measure 45 shows a more melodic right-hand line. Measure 46 continues the melodic development. The left hand provides a steady eighth-note accompaniment.

Measures 47, 48, and 49. Measure 47 features a rapid sixteenth-note passage in the right hand. Measure 48 begins with a *fp* (fortissimo piano) dynamic. Measure 49 continues the melodic flow. The left hand maintains a consistent eighth-note accompaniment.

Measures 49-51. Treble clef, key of D major. Measure 49: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 50: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 51: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Dynamics: *fp* in measures 49 and 51.

Measures 52-55. Treble clef, key of D major. Measure 52: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 53: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 54: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 55: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Dynamics: *f* in measure 54, *p* in measure 55.

Measures 56-59. Treble clef, key of D major. Measure 56: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 57: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 58: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 59: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Dynamics: *ff* in measure 56, *p* in measure 57.

Measures 60-65. Treble clef, key of D major. Measure 60: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 61: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 62: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 63: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 64: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 65: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Dynamics: *pp* in measure 63.

Measures 66-70. Treble clef, key of D major. Measure 66: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 67: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 68: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 69: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 70: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Dynamics: *f* in measure 68, *f* in measure 70.

Measures 71-73. Treble clef, key of D major. Measure 71: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 72: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2. Measure 73: Treble has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3); Bass has a half note D2.

Measures 74-77. The music is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Measure 77 is marked with a forte (*f*) dynamic.

Measures 78-81. The right hand continues with a melodic line. Measure 79 is marked with a forte (*f*) dynamic and an accent (>). Measure 81 also features an accent (>).

Measures 82-85. The right hand has a melodic line. Measure 84 is marked with a piano (*pp*) dynamic. Above measure 84, the text "Skip IV" is written.

Measures 86-89. The right hand features a melodic line. Measure 88 is marked with a crescendo (*cresc.*) dynamic.

Measures 90-92. The right hand has a melodic line. The left hand provides a steady accompaniment with chords.

Measures 93-95. The right hand features a melodic line. Above measure 94, there is a first ending bracket with a repeat sign and the number 8, indicating a repeat of the preceding measure.

8-

p 96 97

8-

98 99

8-

cres - 100 - 101 -

8-

cen - 102 - *do* 103

8-

f 104 105

8-

106 107

8.

ff 108 109 110 111

8.

112 113

8.

114 115

8.

116 117 118 119

8.

120 121

8.

122 123

124

8-----

124 125

fz

8-----

126 127

fz

8-----

128 129

8-----

130 131

8-----

132 133

8-----

134 135 136 137 138



L' Allegro

References to be used in connection with this dance

Literature-

L'Allegro. Milton

Sculpture-

Allegressé Vonnoh

Painting-

L'Allegro. Ballard Williams

La Primavera Botticelli

Description

The three dancers taking part will be designated as A. B. and C.

Introduction

- A. is seated (U. C.) in deep contemplation (1) to (8) (Diagram I) . . 7 meas.
- B. appears (U. R.) moves (D. R. C.) turning slowly (8) to (14).
- A. discovers her and rises to meet her (9) to (14) 6 meas.
- B. kneels (R. C.) A. extends her hand and bids her rise (14). 1 meas.
- B. tells A. she will bring another happy comrade to join them. A.
- bids her go and bring her. (15) 1 meas.
- B. runs and beckons (D. L.) (16) (17) (Diagram I) 2 meas.
- I. C. comes from (D. L.) skipping to meet B. who extends her hands to her.
- B. skipping backward, C. forward with 8 skips (1) to (5) (Diagram
- II.) 4 meas.
- Turn 8 skips (5) to (9) 4 meas.

- Run together, B. on inside leads C. up to A. who has been watching them (10) to (15) (Diagram II) 6 meas
- B. and C. urge A. to join them in their frolic (15) to (23) 7 meas
- A. steps forward and joins them (22) 1 meas
- II. They all move (D.C.) skipping (23) to (27) (Diagram III) 4 meas
- The three make a circle, turn (27) (28) (Diagram IV) 2 meas
- C. leads A. (D.L.) while B. moves (U.R.) (29) (30) (31) (32) (Diagram IV) 4 meas
- B. beckons, A. joins B. (33) and (34) C. turns in place. (Diagram V) 2 meas.
- B. and A. join hands and skip, turning (35) (36) (37) C. runs (C.C.) (37) (Diagram V). 3 meas.
- III. C. takes L. hand of B. and R. hand of A. and skips (D.L.), pulling them with her 3 meas.
- B. and A. skip ahead, C. holds back 1 meas.
- Skip forward 3 meas.
- C. takes the lead again 1 meas.
- IV. All three join in circle.
- Circle (waltz steps, turning) make complete circle of the stage (47) to (63). 16 meas.
- Run apart (Diagram VI) (63). 1 meas.
- B. weaves in between A. and C. finishing in front of C. (64) to (68). 4 meas.
- A. weaves in between C. and B. finishing in front of B. (68) to (72). 4 meas.
- C. weaves in between B. and A. finishing in front of A. (72) to (76)
- All follow C. skipping, (Diagram VI) (76) to (89) 3 meas.
- Join hands in circle, facing out, turn (79) (84) 5 meas
- Drop hands. 1 meas

- V. All move away from center with leap, slide close, turning (85) to (91) 5 meas.
 Run, changing places (Diagram VIII). 5 meas.
 All run forward joining hands 5 meas.
 Skip, turning in circle, facing out. 5 meas.
 B. and C. run (U.C.) form arch, A. runs beneath, (103) (107). . . . 2 meas.
 All circle to finale (108) (118). . . . 10 meas.
 B. runs away (R) exits. (118).
 C. runs away (L) exits. (118).
 leaving A. (U.C.). (119) (120) 2 meas

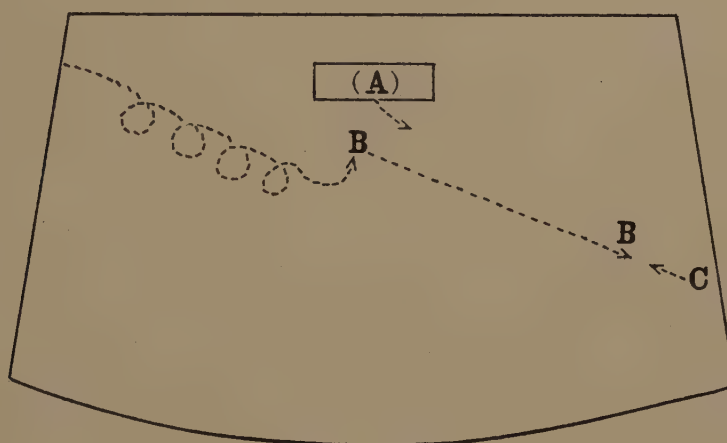


Diagram I

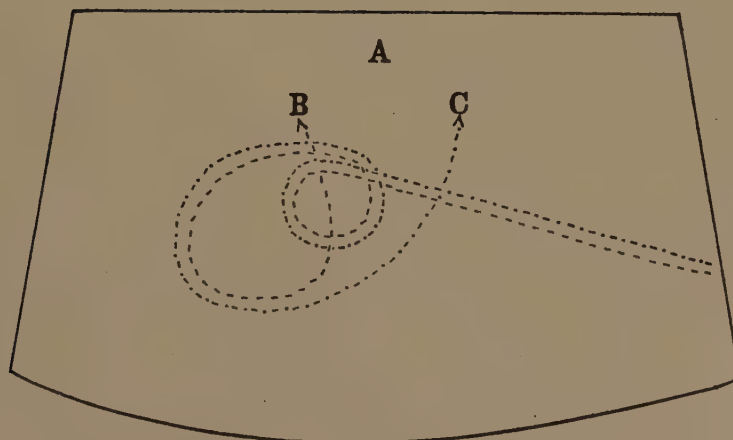


Diagram II

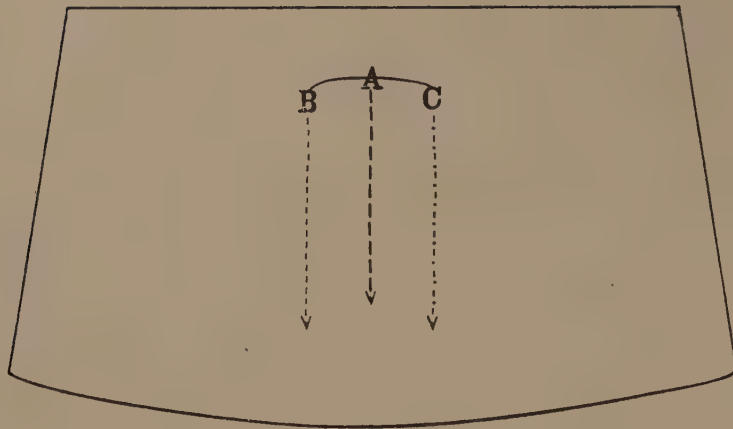


Diagram III

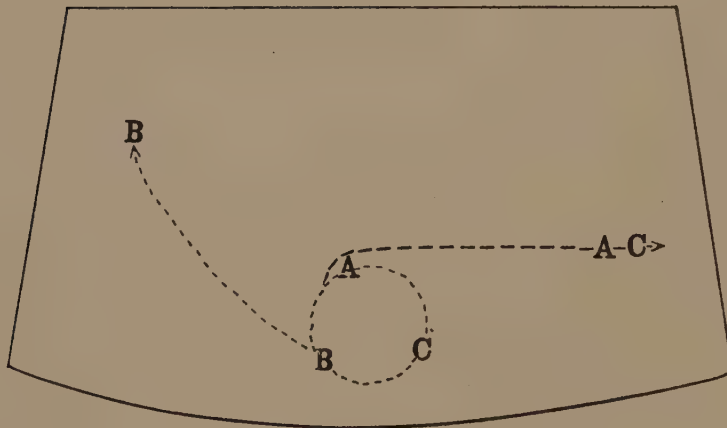


Diagram IV

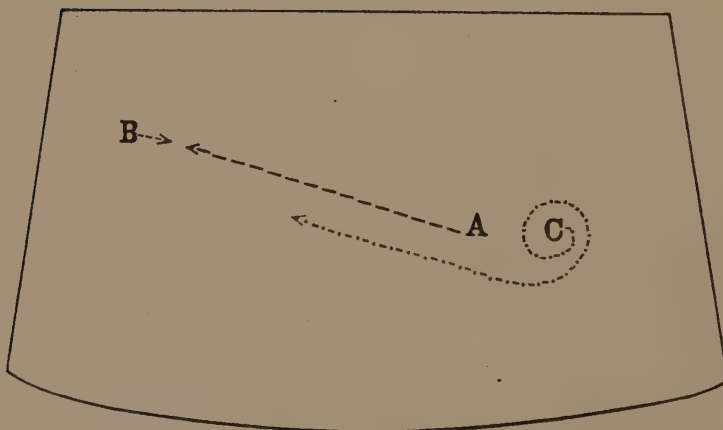


Diagram V

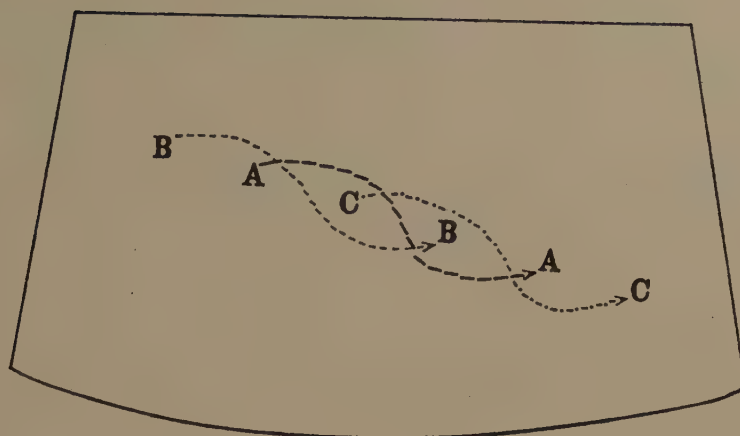


Diagram VI

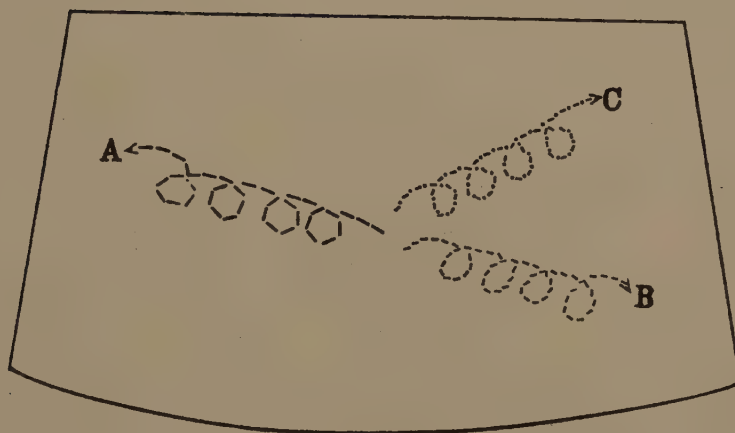


Diagram VII

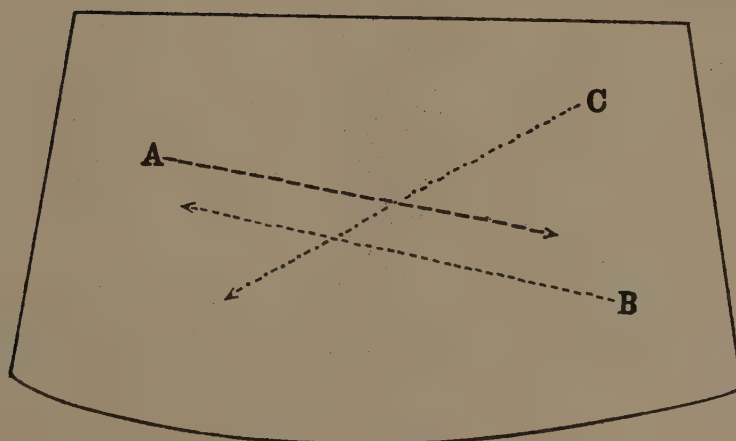


Diagram VIII

X. L'Allegro

Symphony

No 6

JOS. HAYDN

Introduction
Adagio cantabile

Musical score for "The Song of the Lark" by George F. Root. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto". The score consists of 8 measures. The first measure is marked "p" (piano). The second measure is marked "5". The third measure is marked "6". The fourth measure is marked "7". The fifth measure is marked "8". The sixth measure is marked "9". The seventh measure is marked "10". The eighth measure is marked "11". The score ends with a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The piano part consists of two staves: a treble staff and a bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The score is divided into four measures, numbered 9, 10, 11, and 12. Measure 12 includes the instruction "cresc." (crescendo). The key signature has one sharp (F#), and the time signature is 2/4.

The second system of the musical score, measures 13 through 17. The treble staff continues with complex chords and melodic lines, including a *p* (piano) dynamic in measure 16. The bass staff features a descending melodic line in measure 13, marked *f* (forte), and a *Red.* (Reduction) symbol with an asterisk in measure 14. Measures 15 and 16 show a *sf* (sforzando) dynamic, and measure 17 is marked *p*. The system concludes with a double bar line and a 6/8 time signature.

I Vivace assai

I Vivace assai

Handwritten musical score for a piece titled "I Vivace assai". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The piece is divided into five measures, numbered 1 through 5. Measure 1 starts with a piano (p) dynamic. Measure 5 ends with a forte (f) dynamic. The notation includes various musical symbols such as notes, rests, and accidentals.

6 7 8 9

Ped. * Ped. * Ped. *

10 11 12

Ped. * Ped. *

13 14 15

Ped. *

16 17 18

19 20 21 22

p *dim.*

II

23 *p* 24 25 26 27 *f*

Red.

28 *sf* 29 30

* Red. *

31 32 *sf* 33 *sf*

Red. * Red. *

34 35 36

Red. *

III

37 38 *f* 39 40 *f* *sempre*

Red. *

Musical score for measures 41-46. The key signature is one sharp (F#) and the time signature is 2/4. The score is written for piano (p) and includes dynamic markings: *sf* (sforzando) and *dim.* (diminuendo). Measures 41 and 43 are marked *sf*, while measures 44 and 45 are marked *f* (forte) and *dim.* respectively. Measure 46 is marked *dim.*. The score includes a repeat sign at the end of measure 46. Below the staff, there are two measures of rests, each marked with a repeat sign and an asterisk (*).

IV Allegro di molto

Musical score for measures 47-52. The key signature is one sharp (F#) and the time signature is 2/4. The score is written for piano (p) and includes dynamic markings: *p* (piano) and *f* (forte). Measures 47 and 48 are marked *p*, while measures 49, 50, 51, and 52 are marked *f*. The score includes a repeat sign at the end of measure 52.

Musical score for measures 53-58. The key signature is one sharp (F#) and the time signature is 2/4. The score is written for piano (p) and includes dynamic markings: *p* (piano) and *f* (forte). Measures 53, 54, 55, and 56 are marked *p*, while measures 57 and 58 are marked *f*. The score includes a repeat sign at the end of measure 58.

Musical score for measures 59-64. The key signature is one sharp (F#) and the time signature is 2/4. The score is written for piano (p) and includes dynamic markings: *p* (piano) and *f* (forte). Measures 59, 60, 61, and 62 are marked *p*, while measures 63 and 64 are marked *f*. The score includes a repeat sign at the end of measure 64.

Musical score for measures 65-70. The key signature is one sharp (F#) and the time signature is 2/4. The score is written for piano (p) and includes dynamic markings: *p* (piano) and *f* (forte). Measures 65, 66, 67, and 68 are marked *p*, while measures 69 and 70 are marked *f*. The score includes a repeat sign at the end of measure 70.

Measures 71-75. Treble and bass staves. Measure 71 has a piano (p) dynamic. Measure 73 has a *dim.* (diminuendo) marking. Measure 75 has a forte (f) dynamic. The bass staff includes the markings *ped.* and asterisks (*) under measures 71, 72, 73, and 74.

Measures 76-80. Treble and bass staves. Measure 76 has a piano (p) dynamic. Measure 80 has a piano (p) dynamic.

Measures 81-85. Treble and bass staves. Measure 81 has a trill (*tr*) marking. Measure 85 has a forte (*f*) dynamic. The bass staff includes the marking *ped.* and an asterisk (*) under measure 84.

Measures 86-89. Treble and bass staves. Measure 86 has a piano (p) dynamic. Measure 89 has a piano (p) dynamic. The bass staff includes the markings *ped.* and asterisks (*) under measures 86, 87, 88, and 89.

Measures 90-94. Treble and bass staves. Measure 90 has a piano (p) dynamic. Measure 93 has a forte (*f*) dynamic. Measure 94 has a piano (p) dynamic.

Measures 95-98. Treble and bass staves. Measure numbers 95, 96, 97, and 98 are centered below the staves. The music features eighth and sixteenth notes with various articulations.

Measures 99-102. Treble and bass staves. Measure numbers 99, 100, 101, and 102 are centered below the staves. Measure 102 includes a *Red.* marking and an asterisk (*).

Measures 103-106. Treble and bass staves. Measure numbers 103, 104, 105, and 106 are centered below the staves. Measure 103 includes a *Red.* marking and an asterisk (*).

Measures 107-111. Treble and bass staves. Measure numbers 107, 108, 109, 110, and 111 are centered below the staves. Measure 111 includes a *sf* marking.

Measures 112-120. Treble and bass staves. Measure numbers 112, 113, 114, 115, 116, 117, 118, 119, and 120 are centered below the staves. Measure 112 includes a *sf* marking, measure 117 includes a *p* marking, and measures 119 and 120 include a *ff* marking. The system concludes with *Red.* and asterisk (*) markings.

II. Ride of the Valkyries.

Brunhilde leading - Valkyries following keeping relative positions.

Movement follows the melody in bass - Gallop - Skip - Skip. . . .16 meas.

(See diagram II)

Run hands high, positions erect (17) (18)2 meas.

Run bending low over steeds. Brunhilde stops U. C. and numbers

1, 2, 3, 4, 5 ride by (19) (20)2 meas.

All stop drawing reins (21)1 meas.

(See diagram III.)

III. Motive of Fate.

Brunhilde walks forward (to the melody) solemnly, majestically. .8 meas.

Valkyries reflect mood of their leader in their attitudes.

Motive of Death.

Brunhilde raises her hands in prayer and benediction. Bends lovingly over the slain hero - rises triumphantly to bear his soul to Valhalla.18 meas.

Interlude. Steps back, signals the Valkyrie.2 meas.

IV. The Return to Valhalla.

Brunhilde leading. (See diagram IV.)

Valkyries following same as II.21 meas.

(Reverse position on run - first bend low over steeds, on last measures take erect position.)

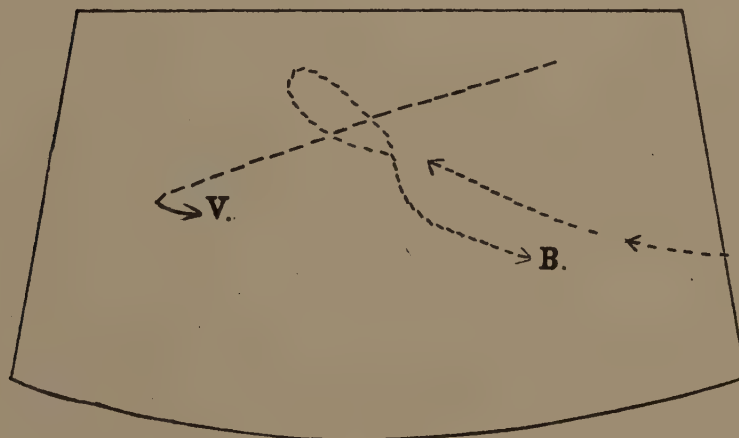


Diagram I.

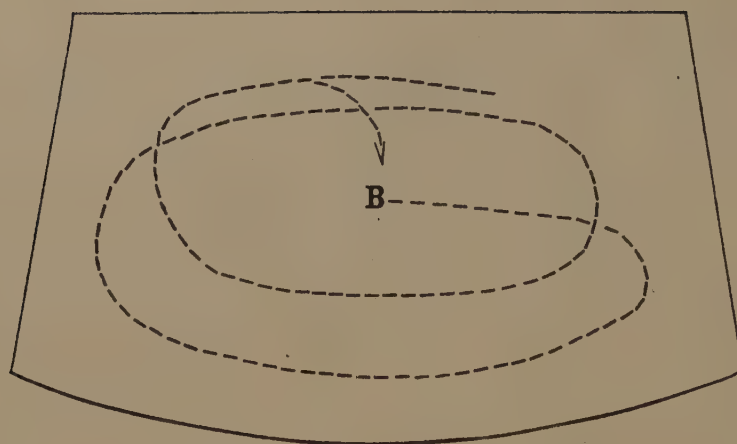


Diagram II.

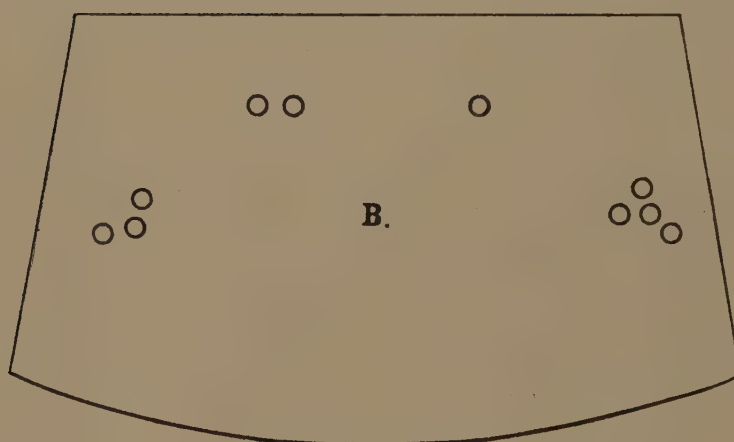


Diagram III.

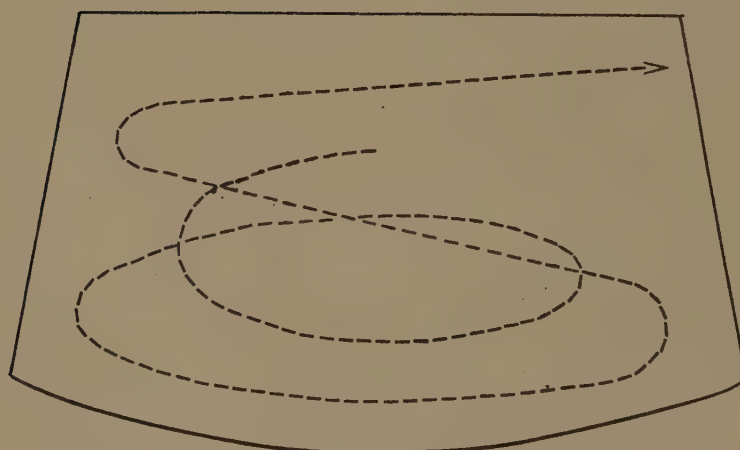


Diagram IV.



XI. Die Walküre

139

WAGNER

I Motive of the Shout of the Valkyrs.

The musical score is written for piano and consists of 11 measures, numbered 1 through 11. The key signature is D major (two sharps) and the time signature is 9/8. The score is divided into five systems, each with a grand staff (treble and bass clef).
Measure 1: *ff* (fortissimo).
Measure 2: *f* (forte).
Measure 3: *p* (piano) with a crescendo line leading to measure 4.
Measure 4: *f* (forte).
Measure 5: *ff* (fortissimo).
Measure 6: *mf* 5 (mezzo-forte).
Measure 7: *p* (piano) with a crescendo line leading to measure 8.
Measure 8: *f* (forte).
Measure 9: *fp* (fortissimo-piano) with a crescendo line leading to measure 10.
Measure 10: *f* (forte).
Measure 11: *fp* (fortissimo-piano) with a crescendo line leading to measure 12.

First system of the musical score. Measure 12 features a piano (*fp*) introduction with a crescendo leading to a forte (*f*) section. Measure 13 continues with a piano (*fp*) introduction and a forte (*f*) section. The key signature is one sharp (F#).

Second system of the musical score. Measure 14 includes a piano (*fp*) introduction and a crescendo (*cresc.*) leading to a forte (*ff*) section. Measure 15 continues with a forte (*ff*) section. The key signature is one sharp (F#).

Third system of the musical score. Measure 16 features a piano (*fp*) introduction and a forte (*ff*) section. Measure 17 continues with a forte (*ff*) section. The key signature is one sharp (F#).

Fourth system of the musical score. Measure 18 features a piano (*fp*) introduction and a forte (*ff*) section. Measure 19 continues with a forte (*ff*) section. The key signature is one sharp (F#).

II and IV

Fifth system of the musical score. Measure 20 features a piano (*fp*) introduction and a forte (*ff*) section. Measure 21 continues with a forte (*ff*) section. The key signature is one sharp (F#).



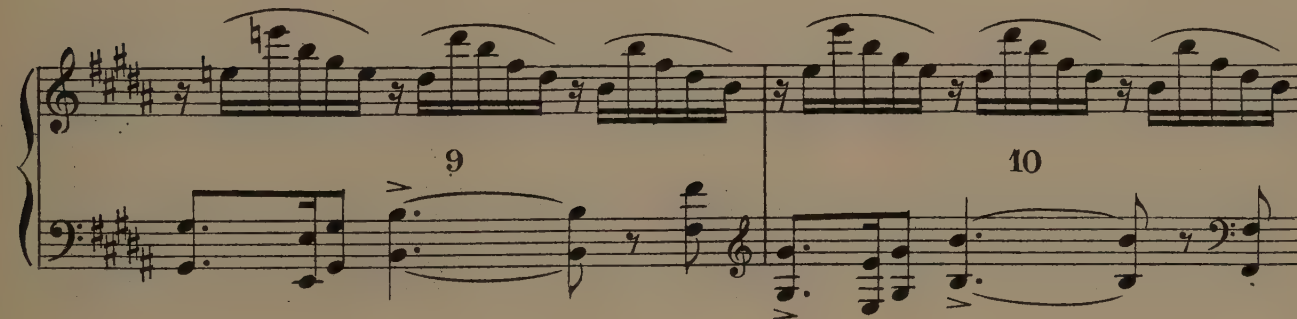
First system of the musical score. The right hand (treble clef) features a continuous eighth-note melody with various accidentals. The left hand (bass clef) has a sparse accompaniment with dotted notes. Measure 3 is marked with a '3' and an accent. Measure 4 is marked with a '4' and an accent, and the system concludes with a fortissimo (*ff*) dynamic marking.



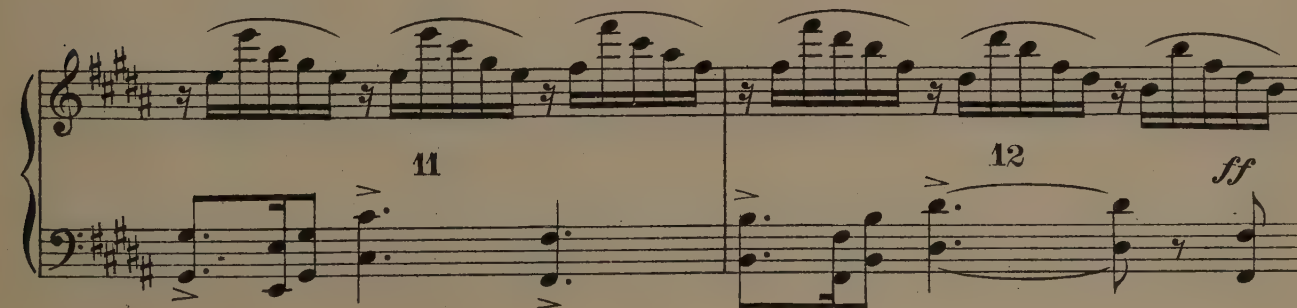
Second system of the musical score. The right hand continues the eighth-note melody. The left hand accompaniment consists of dotted notes. Measure 5 is marked with a '5' and an accent. Measure 6 is marked with a '6' and an accent. The system ends with a treble clef on the right.



Third system of the musical score. The right hand continues the eighth-note melody. The left hand accompaniment consists of dotted notes. Measure 7 is marked with a '7' and an accent. Measure 8 is marked with an '8' and an accent, and the system concludes with a fortissimo (*ff*) dynamic marking.



Fourth system of the musical score. The right hand continues the eighth-note melody. The left hand accompaniment consists of dotted notes. Measure 9 is marked with a '9' and an accent. Measure 10 is marked with a '10' and an accent. The system ends with a treble clef on the right.



Fifth system of the musical score. The right hand continues the eighth-note melody. The left hand accompaniment consists of dotted notes. Measure 11 is marked with an '11' and an accent. Measure 12 is marked with a '12' and an accent, and the system concludes with a fortissimo (*ff*) dynamic marking.

13 14

15 16

8 17 18

ff 19 20 *sf sf* 21

Molto lugubre e misurato

III Motive of Fate

pp 1 *pp* 2 3 4

5 *p* 6 *pp* 7 8

Motive of the Death-Song

9 *pp* 10 11 *pp* 12 *p* 13 *pp* 14

15 *pp* 16 *pp* 17 18 *p* 19 *pp* 20 *pp* 21

22 *p* 23 *pp* 24 *pp* 25 *pp* 26 Pause

III Interlude

27 *p* molto creso. 28 *ff*

XII. Bacchanale

References to be used in connection with this dance

Literature-

Myths, Ritual and Religion Lange
pp. 221- 225

Bacchanale B. Deutsch

Bacchus B. Carman

Sculpture-

Bacchanale Russe. M. Hoffman

The Vine. H. Frishmuth

Bacchante Mac Monnies

Bacchanals Clodion

Painting-

Youth of Bacchus. Bouguereau

Description-

I. Enter 2 girls, one pulling the other. They skip D.R. (1-12) . . .11 meas.

Another girl whirls in diagonally D.R. First girl catches her as in

"London Bridge" 8 meas.

Another girl runs in followed by two girls who are trying to catch her. She darts and eludes them C.C.- and skips D. L. where they catch her. 8 meas.

Group of 4 girls skip in (hands joined.) Snap into circle C.C. All skip in their respective figures. 9 meas.

II. Enter 10 boys L. with virile leap step, step. Cross R. and circle C.C. 8 meas.

Girls pay no attention, so boys circle around outside of girls and pelt them with grapes into group C.C.. . . . 9 meas.

III. They crush the grapes. Girls on inside, boys in circle outside. Boys stamp to rhythm moving toward center of circle.

Girls follow melody with polka step in place, knees raised very high.. . . . 10 meas.

Girls break through circle D.C. with polka step, circle outside boys to right and left. Boys continue stamping to center. 8 meas.

IV. Girls and boys dance together, stamping on grapes and dancing in triumph. Skip, whirl and turn in chaotic revel.. . . . 27 meas.

- One girl drops out exhausted. 1 meas.
- Others continue more strenuously. One after another the girls drop out. Sit by the side or relax against the walls or columns making a beautiful group. 7 meas.
- V. Boys contest in jumping over imaginary pile of grapes C.C. First boy from U.C. then one from U.L. D.R. U.R. U.L.; then two try together, one coming from L., one from R. They run and cross each other as they leap into air C.C. Rejoin partners in new and interesting group. Hold. 19 meas.
- VI. Enter Bacchante, 3 from L, 3 from R., bearing the new wine in graceful jars. They walk slowly, alluringly with the melody. Continue D.C., then go right and left in front of group. 18 meas.
- Weave in and out among group offering the wine 15 meas.
- Bacchante whirl U.C. group adjusts itself. 4 meas.
- VII. Bacchante skip vigorously D.C. forming circle within semi-circle of group. Skip and whirl, urging boys to join them. 9 meas.
- Boys enter circle, join R. hands with Bacchante and whirl. Girls join them to try to pull boys away. Dance of 3. 15 meas.
- VIII. Bacchante leave group, dance in and out of circle, arousing the dancers to excitement. Circle grows smaller and more compact.. . . . 13 meas.
- IX. Now bacchantes are in the middle whirling in place, girls form a circle around them, moving to L., boys form an outer circle moving to R. All do high knee polka step, increasing all the time in height, vigor and speed.. . . . 17 meas.
- X. Suddenly break ranks, skip and whirl chaotically.. . . . 11 meas.
- A few girls fall down. 1 meas.
- Others continue. 3 meas.
- More collapse until all boys and girls are either collapsed on the floor or leaning exhausted against the wall. Hold. 5 meas.
- XI. Bacchantes form U.C. in group and begin their final mad dance, urging the others up. A few boys attempt to join them but collapse. Now only the bacchantes are dancing. 23 meas.
- Soon they begin to fall one by one, now several at a time until only one remains. She whirls, increasing in tempo and vigor. . . . 12 meas.
- Stops. Holds. Collapses. 1 meas.

XII. Bacchanale

Samson and Delilah

Introduction
Recitativo ad lib.

Musical score for the Introduction, Recitativo ad lib. section. The score is written for piano in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked 'f' (forte) and the dynamics include 'dim.' (diminuendo). The piece features a melodic line in the right hand and a bass line in the left hand, both marked with a 'p' (piano) dynamic. The right hand has a 'dim.' marking. The piece concludes with a double bar line and a repeat sign.

I Girls
Allo moderato (♩ = 120)

Musical score for the first system of 'I Girls'. The score is written for piano in 2/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Allo moderato (♩ = 120)'. The piece features a melodic line in the right hand and a bass line in the left hand, both marked with a 'p' (piano) dynamic. The right hand has a 'p' marking. The piece concludes with a double bar line and a repeat sign.

Musical score for the second system of 'I Girls'. The score is written for piano in 2/4 time, with a key signature of one flat (B-flat). The piece features a melodic line in the right hand and a bass line in the left hand, both marked with a 'p' (piano) dynamic. The right hand has a 'p' marking. The piece concludes with a double bar line and a repeat sign.

Musical score for the third system of 'I Girls'. The score is written for piano in 2/4 time, with a key signature of one flat (B-flat). The piece features a melodic line in the right hand and a bass line in the left hand, both marked with a 'p' (piano) dynamic. The right hand has a 'p' marking. The piece concludes with a double bar line and a repeat sign.

Musical score for the fourth system of 'I Girls'. The score is written for piano in 2/4 time, with a key signature of one flat (B-flat). The piece features a melodic line in the right hand and a bass line in the left hand, both marked with a 'p' (piano) dynamic. The right hand has a 'p' marking. The piece concludes with a double bar line and a repeat sign.



II Boys Entrance

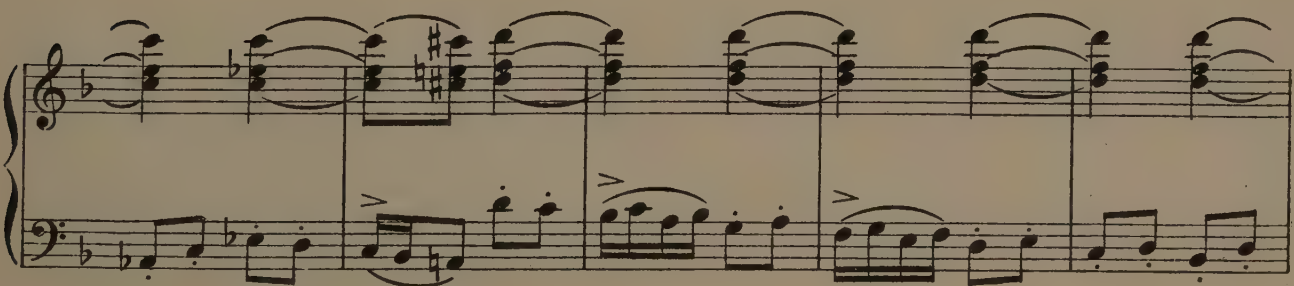
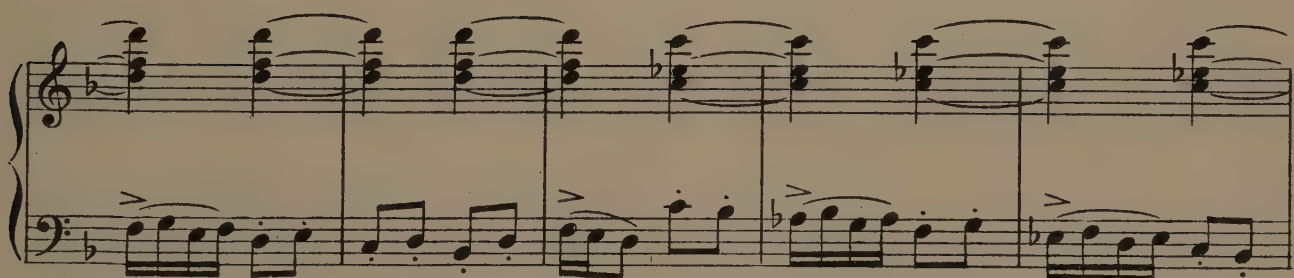
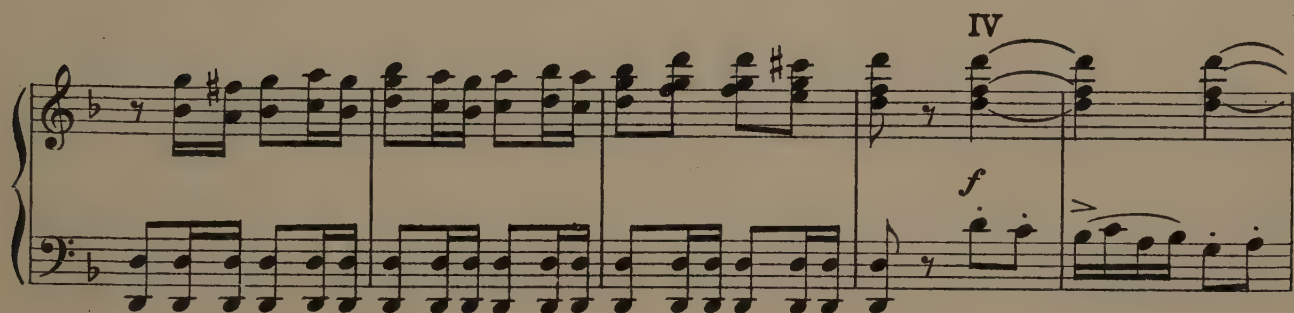
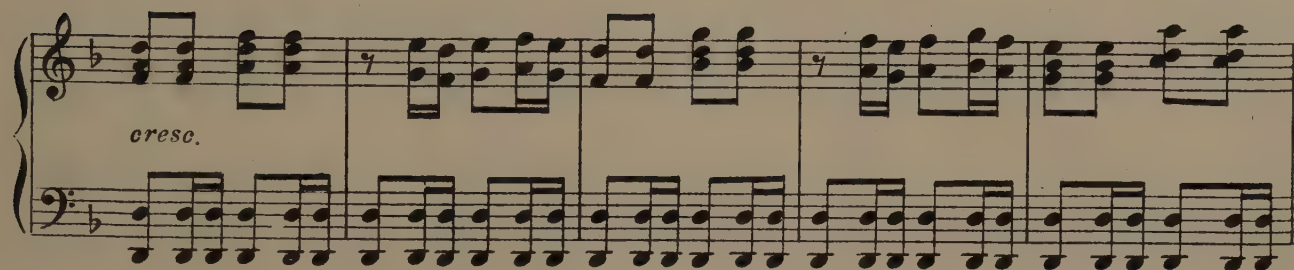
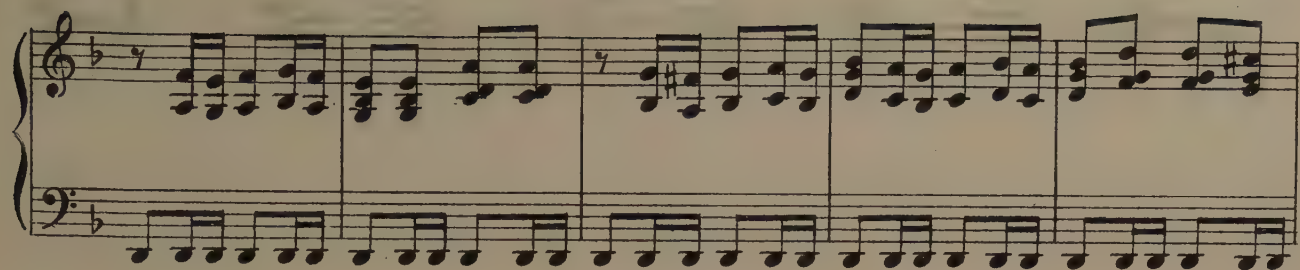
First system of musical notation for "II Boys Entrance". The music is in 2/4 time, key of B-flat major (two flats). The upper staff (treble clef) begins with a forte (*ff*) dynamic and features a melodic line with eighth and sixteenth notes, including a sharp sign (#) on the second measure. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines.

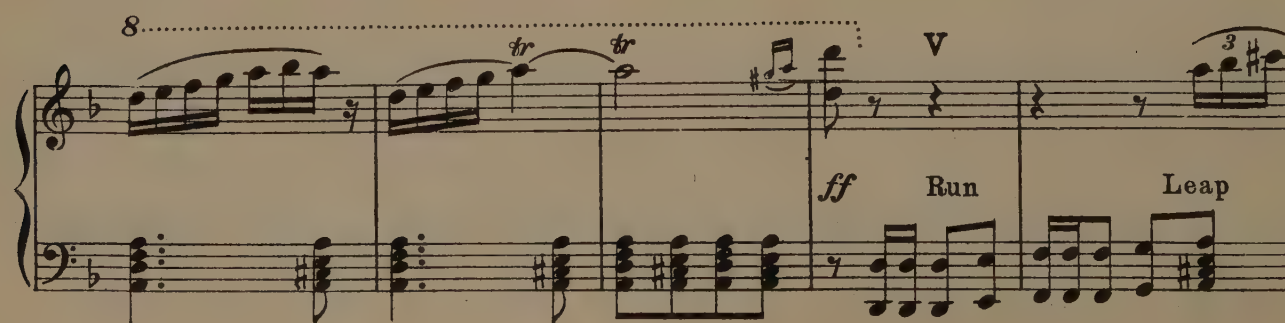
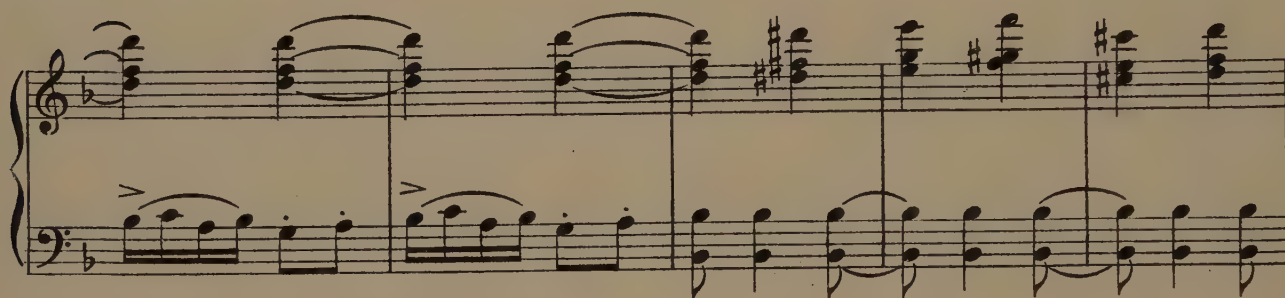
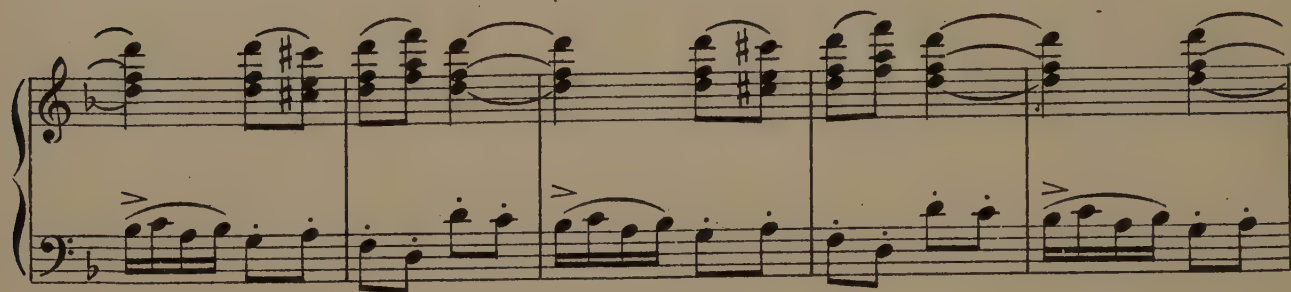
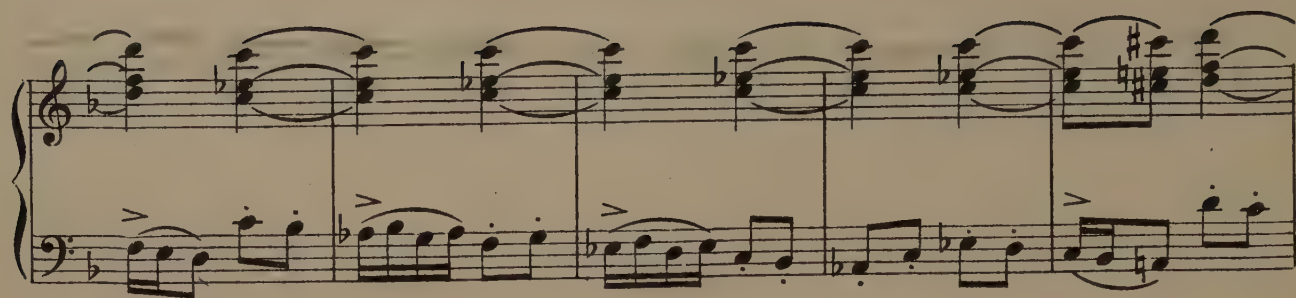
Second system of musical notation. The melodic line in the upper staff continues with eighth and sixteenth notes, maintaining the forte dynamic. The bass staff continues with its accompaniment.

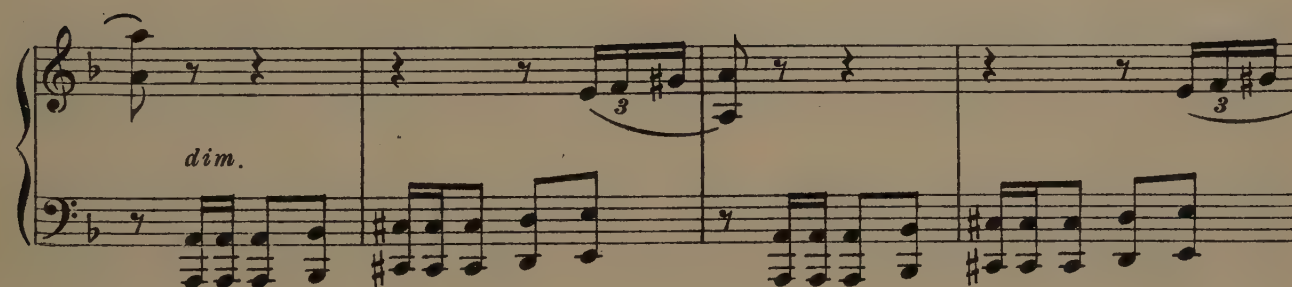
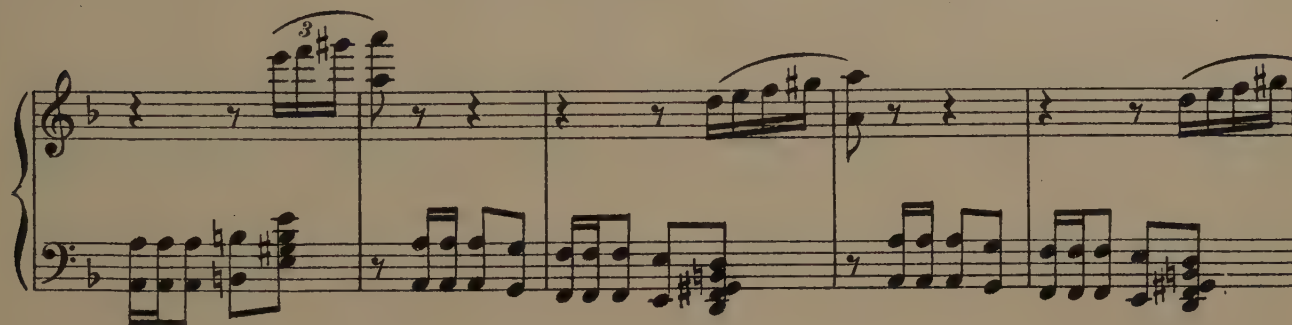
Third system of musical notation. The upper staff includes accents (>) and a flat sign (b) on the first measure. The lower staff also features accents and flats. The melodic line shows some chromatic movement.

Fourth system of musical notation. The upper staff features a triplet of eighth notes marked with a '3' and a slur. The lower staff continues with its accompaniment, including a crescendo hairpin in the final measure.

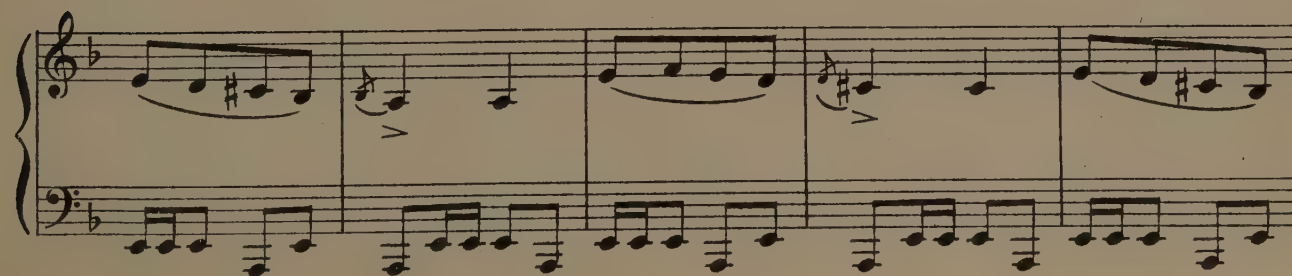
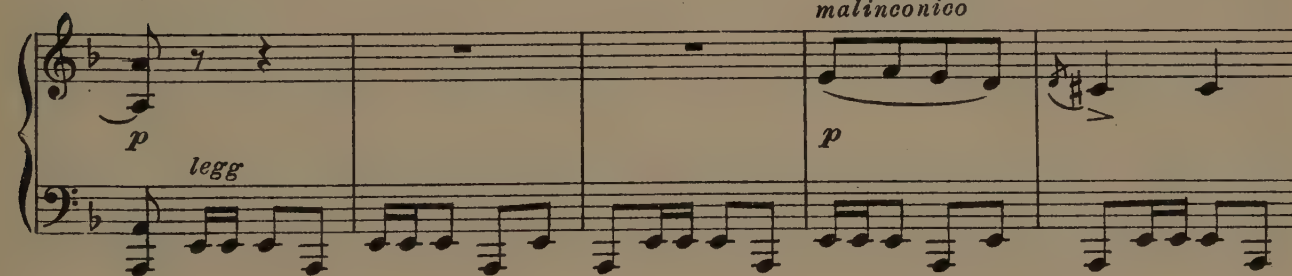
Fifth system of musical notation, labeled "III". The upper staff begins with a piano (*p*) dynamic and contains a whole rest in the first measure, followed by a melodic line. The lower staff features a continuous eighth-note accompaniment.

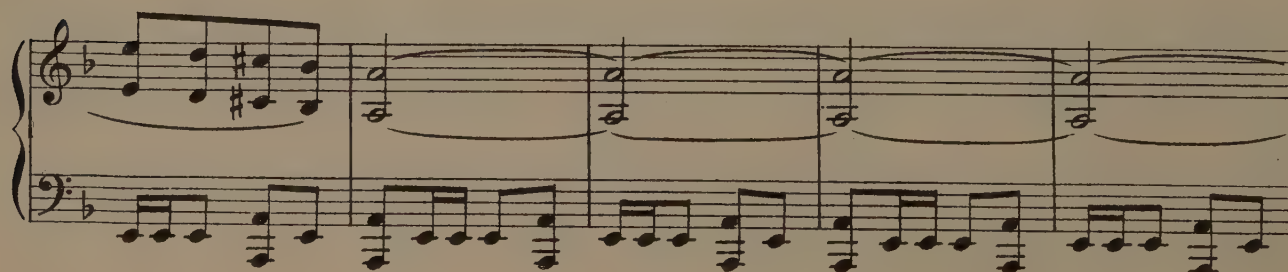
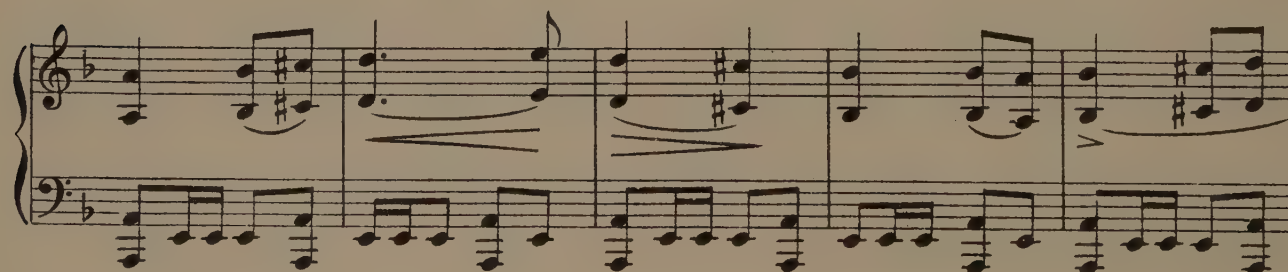
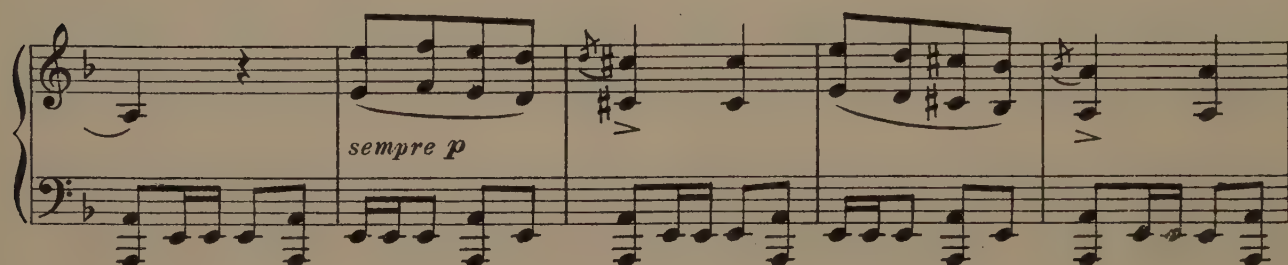
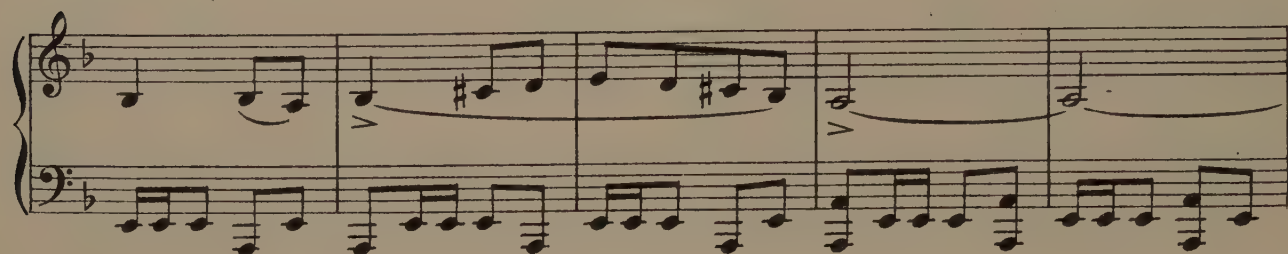
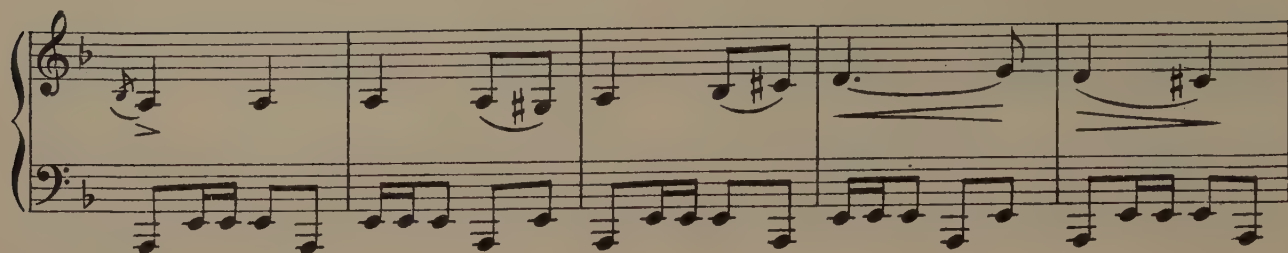






VI Bacchante
malinconico





VII

This musical score is for a piano and voice piece, page 153, section VII. It consists of six systems of music. The first system is a piano introduction in B-flat major, marked *p* (piano). The second system continues the piano introduction. The third system introduces the vocal part with the lyrics "boys join in". The fourth system continues the vocal part with the lyrics "girls join in". The fifth and sixth systems continue the piano accompaniment. The score is written in B-flat major, 4/4 time, and features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings.

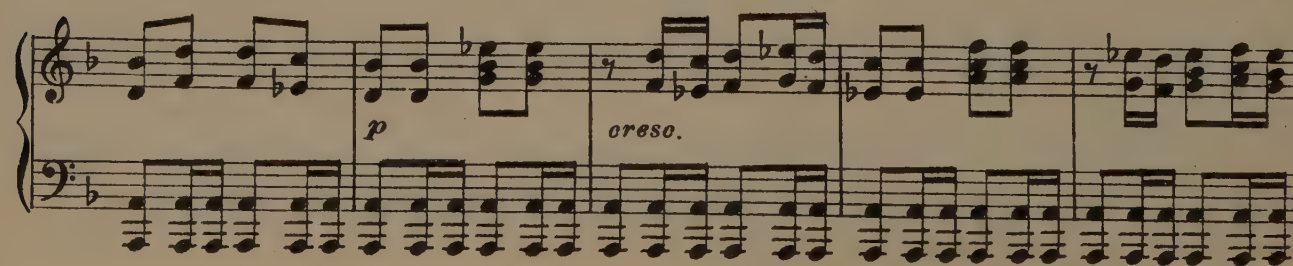
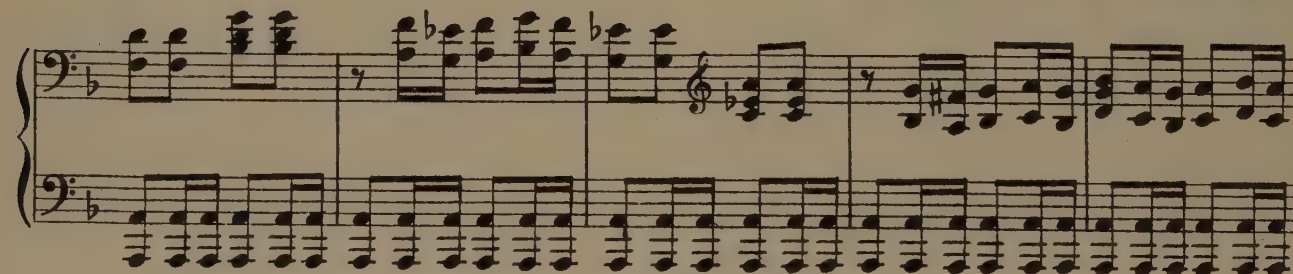
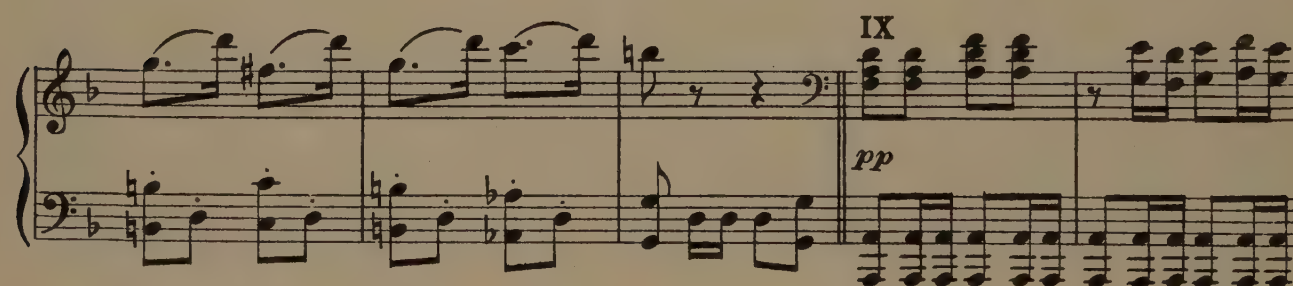
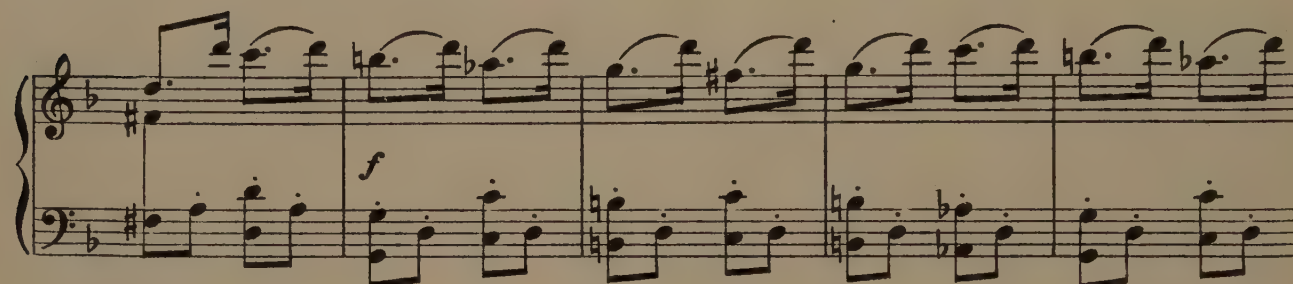
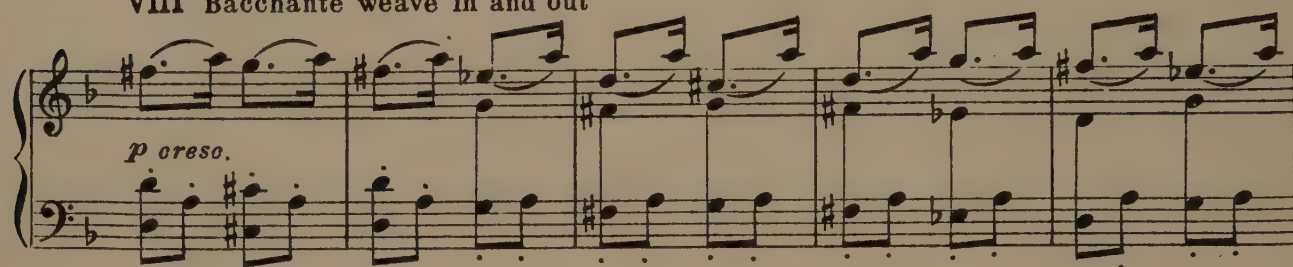
p

boys join in

girls join in



VIII Bacchante weave in and out



This page of musical notation, numbered 155, contains six systems of piano music. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is one flat (B-flat), and the time signature is 4/4.

The first system shows a complex chordal texture in the right hand and a steady eighth-note accompaniment in the left hand. The second system is marked with a large 'X' and a forte 'f' dynamic, featuring arpeggiated chords in the right hand and a more active eighth-note line in the left. The third system continues the arpeggiated pattern in the right hand, with a crescendo leading into a section marked '8...' (octaves). The fourth system also features the '8...' marking, with the right hand playing octaves and the left hand providing harmonic support. The fifth system includes trills ('tr') in the right hand and a section marked 'sempre ff' (always fortissimo) in the left hand. The sixth system is marked with a large 'XL' and continues the arpeggiated texture in the right hand and the eighth-note accompaniment in the left.

This page of musical notation, numbered 156, contains six systems of music for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The notation includes various musical elements:

- System 1:** Treble staff features chords with accidentals (sharps and flats). Bass staff has eighth-note patterns.
- System 2:** Treble staff has chords and some single notes. Bass staff continues with eighth-note patterns.
- System 3:** Treble staff features more complex melodic lines with slurs and accents. Bass staff has eighth-note patterns.
- System 4:** Treble staff has melodic lines with slurs. Bass staff has chords and eighth-note patterns.
- System 5:** Treble staff has melodic lines with slurs. Bass staff has chords and eighth-note patterns.
- System 6:** Treble staff has chords and some single notes. Bass staff has chords and eighth-note patterns.

The notation includes various accidentals (sharps, flats, naturals), slurs, and dynamic markings (e.g., *p* for piano). The overall style is characteristic of late 19th or early 20th-century piano music.



XII. Cassim in the Cave

Cassim learns the secret of the cave. Gaining entrance, he collects such treasure as he would carry away. When leaving, he is unable to recall the magic words, "Open Sesame" that open the door. Realizing he is trapped, he is overcome by fury and terror.

References to be used in connection with this dance

Literature-

Arabian Nights

Painting-

Cassim in the Cave. Maxfield Parrish

Psychology-

The Emotions. Lange, James

Fear p. 46

Social Psychology Mc Dougall

Greed p. 87

Fear p. 49

Expression of Emotion in Man and Animals . Darwin

Fear Chap. XII

Fury and Terror pp. 240, 247

Description

(Dancer enters- C)

Opens door, enters, stops in amazed delight (1) (2) . . . 2 meas.

Looks around with greedy gaze L. Sees chest (3) . . . 1 meas.

Goes toward it D.R. (4) 1 meas.

- Kneels, opens chest, seizes the jewels with covetous fingers -
gloats over them (5) (6) 2 meas.
- Rises, crosses down stage to L. to money bags, gloats (7) (8) . . 2 meas.
- Opens money bags, runs finger thru gold, lets the coins fall thru
his fingers, laughs in triumph (9) (10). 2 meas.
- Turns, goes U.L. sees more money bags, circles among them, sees
more U.R. points to them, reaches toward them, crosses to them (11) (12). 2 meas.
- Loads bags on back, loads another with more difficulty and an-
other with great effort (13) 1 meas.
- Starts eagerly to door (14) 1 meas.
- Following melody cries out the several names confidently at first,
15 then fearfully (16) 2 meas.
- Turns and thinks, searching his mind for magic word- drops one
of the bags of gold (17) (18) 2 meas.
- Turns to the door again, guessing wildly, (19) (20) (21) 3 meas.
- Thinks distractedly, drops bags of gold (22) (23) (24) (25) . . . 4 meas.
- Suddenly thinks he has it (26) (27), calls it out again and again
(28) (29) 4 meas.
- Guesses and guesses, lurching nearer and nearer the door (30) (31)
(32) (33) (34) 5 meas.
- Realizes he has forgotten (35) (36) 2 meas.
- Runs madly to the door (37) (38) 2 meas.
- Falls against it and guesses, beating on the door (39) (40) (41) (42) (43) 5 meas.
- Realizing defeat, throws his weight against the door as if to force
it (44) and again; (45) collapses against it, facing down stage (46) . 3 meas.
- Sees the money bags again, crazed with fear, (46) still cannot
leave the money, staggers down C.C. to bags and loads them on his
back again, plods frantically D.C. realizes suddenly what he is doing,
drops bags (47) (48) (49). 3 meas.
- Runs madly to R. looking for means of escape and to L. and falls
over money bags and collapses (50) (51) 2 meas.
- Drags himself to a sitting position, clutches gold, gathers it to his
breast, staggers to his feet (52) (53), runs gropingly to door (54) (55),
falls against it, beats upon it in a frenzy of fear until he falls ex-
hausted (56) (57) (58) (59) (60) (61) (62) 11 meas.

XII. Cassim in the Cave

S. RACHMANINOFF

Op. 3, No 2

(Andante)

Lento

This musical score is for a piece titled "Lento" in E major, 4/4 time, by Franz Liszt. The score is presented in a single system with four systems of music, each containing two staves (treble and bass clef). The tempo is marked "Lento".

The score is divided into 14 numbered measures, grouped into four sets of four measures each:

- Measures 1-4:** Measure 1 starts with a forte (*ff*) dynamic. Measures 2, 3, and 4 are marked *ppp* (pianissimo). Pedal points are indicated with "Ped." and "Ped. *" below the bass staff.
- Measures 5-8:** Measure 5 is marked *mf* (mezzo-forte). Measures 6, 7, and 8 are marked *ppp*. Pedal points are indicated with "Ped." below the bass staff.
- Measures 9-12:** Measure 9 is marked *ppp*. Measures 10, 11, and 12 are marked *ppp*. Pedal points are indicated with "Ped." below the bass staff.
- Measures 13-14:** Measure 13 is marked *ppp*. Measure 14 is marked *ppp*. Pedal points are indicated with "Ped." below the bass staff.

The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is E major (three sharps: F#, C#, G#). The time signature is 4/4.

Adagio

musical score for piano, measures 15-29, Adagio tempo. The score is written for piano (p) and includes dynamic markings (mf, cresc., dim., ff) and articulation (Ped., *).

Measures 15-17: *mf* 3 15 3 3 *cresc.* 17

Measures 18-20: *dim.* 18 *mf* 19 20

Measures 21-23: 21 *cresc.* 22 23

Measures 24-26: 24 *dim.* 25 *cresc.* 26

Measures 27-29: 27 *ff* 28 29

Articulation: Ped. (Pedal), * (accents)

Measures 30, 31, and 32. The music is in treble and bass staves. Measure 30 has a *Ped.* marking. Measure 31 has a *dim.* marking. Measure 32 has a *Ped.* marking.

Measures 33, 34, and 35. The music is in treble and bass staves. Measure 33 has a *Ped.* marking. Measure 34 has a *Ped.* marking. Measure 35 has a *cresc.* marking and a *Ped.* marking.

Measures 36, 37, and 38. The music is in treble and bass staves. Measure 36 has a *fff* marking and a *con bravura* marking. Measure 37 has a *Ped.* marking. Measure 38 has a *Ped.* marking.

Measures 39, 40, and 41. The music is in treble and bass staves. Measure 39 has a *Ped.* marking. Measure 40 has a *Ped.* marking. Measure 41 has a *Ped.* marking.

Measures 42, 43, 44, and 45. The music is in treble and bass staves. Measure 42 has a *Ped.* marking. Measure 43 has a *Ped.* marking. Measure 44 has a *fff* marking and a *Ped.* marking. Measure 45 has a *fff* marking and a ** Ped.* marking.

Tempo I

R.H.

This musical score page contains measures 46 through 51. It is written for piano with a key signature of three sharps (F#, C#, G#) and a common time signature. The notation is arranged in three systems, each with a grand staff (treble and bass clefs). Measure numbers 46, 47, 48, 49, 50, and 51 are placed above the first staff of each system. The first system (measures 46-48) features a right-hand part with dense chords and a left-hand part with a steady eighth-note accompaniment. Measure 46 is marked *fff pesante*, measure 47 is *sffff*, and measure 48 is *sffff*. The second system (measures 49-51) continues the accompaniment. Measure 49 is *fff pesante*, measure 50 is *sffff simile*, and measure 51 is *sffff*. The right-hand part in measures 49-51 consists of chords and some melodic fragments. The left-hand part continues with eighth notes, with some measures featuring a 'Ped.' (pedal) marking. The score concludes with a double bar line at the end of measure 51.

46 *fff pesante* 47 *sffff* 48 *sffff*

49 *fff pesante* 50 *sffff simile* 51 *sffff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has six measures, and the second system has two measures. The piano part features a melody with eighth and sixteenth notes, while the voice part has a simple melody with quarter and eighth notes. The lyrics "The Rose Tree" are written below the piano part. The score is written on a yellowed, aged paper.

A musical score for a piece titled "Lied. Lied. Lied. Lied." The score is written for two staves, Treble and Bass, in G major (one sharp). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by a half note G4, and then a quarter note A4. The accompaniment starts with a quarter rest, followed by a half note G3, and then a quarter note A3. The piece is marked "dim." (diminuendo) and "mf" (mezzo-forte). The melody is marked "ppp" (pianissimo) at the end. The piece ends with a double bar line and a repeat sign.

XIV. Funeral March

References to be used in connection with this dance

Literature-

Ave Atque Vale.	Swinburne
On Death.	Shelley
Grief.	Elizabeth Browning
Time and Grief	Bowles
The Lesson of Grief	George Meredith
The Dirge	Adelaide Crapsey

Sculpture-

Monument to the Dead.	Bartholome
Mourning Victory.	French
The First Funeral	Barrias
Funeral Monument	Zelikson
Sorrow.	Smout
The Grieving Mercury.	Vassalli
Sorrowing Mothers and Widows of Brittany.	Quielivie
Immortality	L. Longepied
Kiernan Memorial.	R. Evans
Man Weeping	Nocquet
Sorrow.	J. Nicolosi

Painting-

Lachrymae	F. Leighton
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Psychology-

The Emotions	Lange - James
Sorrow.....p. 40	
Social Psychology.	Mc Dougall
Sorrow.....p. 152	
Expression of Emotions in Man and Animals	Darwin
Sorrow.....Chap. VII	

Philosophy Death	Maeterlinck
Studies in Pessimism.	Schopenhauer
On the Doctrine of the Indestructibility	
of our true Nature by Death	
On the Vanity of Existence	
On Suicide	
Philosophy of Life.	Schlegel
Soul of Man in Relation to God	
Geneology of Morals	Nietzsche
The Sun Sinks	
The Last Command	
The Wonders of Life.	Haeckel
Chap. V	
Bergson and Personal Realism.	Flerelling
Chap. VII	
The Rhythm of Life.	Borel
Lao.	trans. by Reynolds
Ethics of Confucious	Dawson
Chap. VII	

Description-

This dance is a study in grief. The interpretation will depend entirely on the dancer's philosophy of life and death. This is an opportunity to correlate with religious and philosophical beliefs. It may be done as a group dance or a solo or a group with a leader.

The dancer represents the mourner.

She enters U. R. walking slowly (2 steps to measure) in attitude of great, but contained grief (1)-(5) 4 meas.

As she nears the place where the hero lies in state, she walks more slowly (1 step to measure) (5)-(10). 4 meas.

U. C. She turns slowly, sees the hero, and after a moment's prayer, she turns away in attitude of grief (10) - (15)4 meas.

Walks D. L. but with her eyes fastened on dead.4 meas.

Suddenly overcome by a rush of grief she reaches toward hero - turns resolutely away as if to control the outburst, but overcome staggers forward and falls on knees before the dead (15) - (20). . .4 meas.

Mourns (20) - (25)4 meas.

Raising her veil, she looks at the hero. The quiet majesty of the dead checks her grief. She feels a sense of the divine and is drawn slowly to her feet (25) - (31)5 meas.

As if she suddenly realized the inevitable doom coming toward all mankind she makes a gesture as if warding something off, then buries her face in her arms to shut out the sight (32).1 meas.

Repeats more frightened (33)1 meas.

Suddenly defiant, she asks why (34) (35).2 meas.

Repeats with the realization of Death as a part of life, inevitable, cosmic (36) (37) (38) (39).4 meas.

Recessional: (40 - 76)

Illumined by this realization, she moves back slowly (1 step to measure) (40) (41) (42) (43).4 meas.

Turns slowly reaching out her hand tenderly as if she imagined people grieving (44) (45) (46) (47).4 meas.

Walks upstage, head bowed (48) (49) (50) (51)4 meas.

Turns and starts out to R faltering more and more. (52) (53) (54) (55)4 meas.

The inspiration of the moment gone, she is completely overcome again, turns, runs to dead and collapses (56) (57) (58) (59) . . .4 meas.

Struggles to reconcile the ever-present loss with the religious or philosophical belief (60 - 69)10 meas.

Conclusion7 meas.

Goes forth again to Life (1 - 10)9 meas.



XIV. Funeral March

167

L. van BEETHOVEN
from Sonata, Op. 26

Andante maestoso. (♩ = 60)

The musical score is written for piano in a key with five flats (B-flat major or D-flat minor) and 4/4 time. It consists of five systems of staves. The first system (measures 1-4) features a piano introduction with a tempo marking of 'Andante maestoso. (♩ = 60)'. The music is marked 'p molto sostenuto'. The second system (measures 5-9) includes a 'cresc.' marking and a 'p' dynamic. The third system (measures 10-12) features a 'sf' dynamic. The fourth system (measures 13-15) includes a 'p' dynamic and a 'cresc.' marking. The fifth system (measures 16-19) includes a 'pp' dynamic and a 'sf' dynamic. The score is marked 'Fine' at the end of measure 9. The notation includes various musical symbols such as clefs, key signatures, time signatures, dynamics, and articulation marks.

1
p molto sostenuto

2 3 4

5 6 7 *p* 8 9 *Fine*

10 *cresc.* 11 *sf* 12

13 *p* 14 15

16 *cresc.* 17 *pp* 18 19 *sf*

Red. *

24 25 *p* 26 *cresc.* 27

f *tr* *And.* *

ff 28 ff 29 ff 30 31

Red. *

p cresc. 32 *ff* *p* *cresc.* 33 *f ff*
And. * *And.* *

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature is B-flat major (two flats). The score is divided into two systems, numbered 34 and 35. The melody is primarily in the treble staff, with the bass staff providing accompaniment. The piece concludes with a final chord in the bass staff.

This musical score is for a piano piece, spanning measures 36 to 53. The key signature is B-flat major (two flats). The score is written for a grand piano, with a treble and bass staff joined by a brace. Measure numbers 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, and 53 are printed below the staff. Dynamics include *p* (piano), *ff* (fortissimo), *cresc.* (crescendo), *sforz.* (sforzando), and *f* (forte). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several repeat signs (double bar lines with dots) and asterisks (*) marking specific measures. The notation includes various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs). The piece concludes with a final measure (53) marked with a repeat sign and an asterisk.

36 *p* *ff* *p cresc.* 37 *f ff*

38 *sforz.* 39 *p*

40 41 42 43 *p*

44 45 *p* 46 47 *p*

48 *cresc.* 49 50

51 *p* 52 53

cresc. 54 *p* 55 *pp* 56 *sf* 57

ff 58 59 *fp* 60 61

62 63 *p* 64 *cresc.* 65

f 66 67 *ff* 68 69 *p*

70 *p* 71 72 *cresc.*

p 73 *sf* 74 *decreso.* 75 *pp* 76

D.C.

XV. Marche Slave

References to be used in connection with this dance

Literature-

Peter Ilitch Tschaikovsky.	Rose Newmarch
The Man with the Hoe	Edwin Markham
The Cry of the People	Neihardt

Sculpture-

France Aroused.	Joe Davidson
Stevedore.	Young
Man with the Pick.	Young
Revolution	Ettor Ximenes
Relief- Unloading.	C. Munier
The Spirit of Revolt.	Helen Sohler

Painting-

Marseillaise.	Carles
Paintings and Drawings of Jean Francois Millet	

History and Sociology

Russia from the Varangians to the Bolsheviki. .	Beazley
Soul of the Russian Revolution	Olgin
Russia in Upheaval	Ross

Description-

Introduction. . . . .	.4 meas.
(Played before dancer appears)	

I.^a Characterization of the Russian peasant bound by ignorance, bowed with care and overpowering burdens. Figure stands, feet wide apart, bent with weight of oppressions, hands bound behind back, head down, chest depressed, emphasizing subjection of mind and spirit. In this position the dancer plods forward walking to rhythm of music, 1 step to a measure,.... moving across stage R. from U. L.8 meas.

I.^b Continues in same position, the oppression becomes more difficult to bear, he staggers, 2 steps to measure8 meas.

II. The bowed figure pauses and listens dully and without understanding to the rousing call of a greater and more beautiful life. He attempts to straighten up7 meas.

only to fall back under his burden. (position.... U.L.C.).1 meas.

III. The inspiration remains with him. His mind and spirit are now aroused. He plods forward again with determination 8 meas.

IV. Staggering forward unable to support burden he falls on one knee- finally on both (position downstage R.) 8 meas.

V. Again he hears the call, this time with understanding. He struggles to lift and free himself pulling forward on both knees and reaching out to his goal. 8 meas.

Sinks back exhausted, helpless and crushed, turning and twisting unable to raise his head. Position down stage R.. . . . 8 meas.

VI. The martial music summons the youth of Russia. The spirit of the people is found and united in the answer to this call of the country.

The crushed and exhausted figure responds to the rhythm marking the pulse of the music. 4 meas.

Slowly rises to his feet with growing response. 4 meas.

Moves back to C. stage until he is responding with his whole being; skips forward in exultation and dances with a free spirit even though his hands remain bound 16 meas.

This movement is crescendo beginning with slight infrequent response, swaying (on ct. 1-3 pulse) stepping (on ct. 1-3) skipping (on ct. 1-2-3-4) polka (ct. 1-2-3-4).

VII. National Anthem, symbol of his oppressors. The dancer, stops suddenly, moves back in fear and hate from this symbol of tyranny.

VIII. Defiance- Determining to be pushed no farther, he takes a stand to resist the power that threatens to crush him 5 meas.

In his new found courage and strength he pushes forward (4 steps) 4 meas. And again forward faster, fearlessly.

The shackles that bound him fall away as he suddenly raises his hands in defiance. He discovers his new freedom- but does not understand, is terrified, and turns to R. and L. for leadership and guidance. 6 meas.

Finally, from the chaos of revolution, he slowly finds himself. He comes slowly, calmly, powerfully, forward to complete self-realization. 3 meas.

XV. Marche Slave

P. TSCHAIKOWSKI
Op. 31

Intro.

Moderato. In modo di marcia funebre

pp

I a
espress.

1 2 3 4 5

6 7 8 9

10 11 12 13

14 15 16

I (b)

p

II

Measures 17-19. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 17 starts with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a slur over measures 17-19. The left hand plays a triplet of eighth notes in each measure.

Measures 20-22. Continuation of the musical score. The right hand continues the melodic line with slurs. The left hand continues the triplet pattern.

Measures 23-24. Measure 23 includes a fermata over the first half. Measure 24 features triplets in both hands. The right hand has a slur over measures 23-24.

III-IV

Measures 25-29. Treble clef, key signature of three flats. Measure 25 starts with a fortissimo (*fff*) dynamic. The right hand has a complex texture with many beamed notes. The left hand plays a triplet of eighth notes. Measures 26-29 continue this complex texture.

Measures 30-33. Measure 30 continues the complex texture. Measure 31 has a fermata over the first half. Measure 32 has a triplet in the right hand. Measure 33 starts with a mezzo-forte (*mf*) dynamic and features a slur over the right hand. The left hand continues the triplet pattern.

V

Measures 34, 35, and 36. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a dense, rhythmic accompaniment of triplets. Measure numbers 34, 35, and 36 are indicated above the right-hand staves.

Measures 37, 38, and 39. The right hand continues the melodic line, and the left hand maintains the triplet accompaniment. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of measure 37. Measure numbers 37, 38, and 39 are indicated above the right-hand staves.

Measures 40 and 41. Measure 40 features a complex texture with multiple layers of triplets in both hands. Measure 41 begins with a *dim.* (diminuendo) marking. Measure numbers 40 and 41 are indicated above the right-hand staves.

Measures 42 and 43. Measure 42 has a dynamic marking of *p* (piano), and measure 43 has a marking of *pp* (pianissimo). The right hand plays a melodic line with eighth notes, and the left hand continues with a rhythmic accompaniment. Measure numbers 42 and 43 are indicated above the right-hand staves.

Measures 44, 45, and 46. The right hand features a melodic line with some rests, and the left hand plays a rhythmic accompaniment. Measure numbers 44, 45, and 46 are indicated below the left-hand staves.

pp 47 48 49 50 ppp

Measures 47-50: Bass clef, key signature of three flats. Measure 47 has a piano (*pp*) dynamic. Measure 50 has a pianissimo (*ppp*) dynamic. The music consists of eighth-note patterns in the bass line and rests in the treble line.

VI
Piu mosso

51 52 53 p

Measures 51-53: Treble clef, key signature of three flats. Measure 53 has a piano (*p*) dynamic. The music features eighth-note patterns in the bass line and rests in the treble line.

54 55 56

Measures 54-56: Treble clef, key signature of three flats. The music consists of eighth-note patterns in both the treble and bass lines.

f 57 58 59

Measures 57-59: Treble clef, key signature of three flats. Measure 57 has a forte (*f*) dynamic. The music consists of eighth-note patterns in both the treble and bass lines.

60 ff 61 62 marcantissimo il basso

Measures 60-62: Treble clef, key signature of three flats. Measure 61 has a fortissimo (*ff*) dynamic. The music consists of eighth-note patterns in both the treble and bass lines. The instruction "marcantissimo il basso" is written below the bass line in measure 61.

Measures 63, 64, and 65. The treble staff features a complex, rapid sixteenth-note melody with many beamed sixteenth notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

Measures 66, 67, and 68. The treble staff continues with a rapid sixteenth-note melody, showing some chromatic movement. The bass staff continues with a simple harmonic accompaniment.

VII

Andante moderato

Measures 69, 70, and 71. The tempo is marked *Andante moderato*. The treble staff features a melody with triplets and slurs. The bass staff has a simple accompaniment. A *fff* (fortissimo) dynamic marking is present at the start of measure 69.

Measures 72 and 73. The treble staff has a melody with triplets and slurs. The bass staff has a simple accompaniment.

Measures 74 and 75. The treble staff has a melody with slurs and a *12* (twelve-measure rest) marking. The bass staff has a simple accompaniment.

Allegro risoluto

8 *sempre fff* 76 77

Measures 76 and 77. Measure 76 features a piano introduction with a dotted line and the number 8. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 77 continues the melodic line in the right hand and the bass line in the left hand.

8 78 79

Measures 78 and 79. Measure 78 features a piano introduction with a dotted line and the number 8. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 79 continues the melodic line in the right hand and the bass line in the left hand.

80 81 82

Measures 80, 81, and 82. Measure 80 features a piano introduction with a dotted line and the number 8. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 81 continues the melodic line in the right hand and the bass line in the left hand. Measure 82 continues the melodic line in the right hand and the bass line in the left hand.

83 84 85

Measures 83, 84, and 85. Measure 83 features a piano introduction with a dotted line and the number 8. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 84 continues the melodic line in the right hand and the bass line in the left hand. Measure 85 continues the melodic line in the right hand and the bass line in the left hand.

86 87

Measures 86 and 87. Measure 86 features a piano introduction with a dotted line and the number 8. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Measure 87 continues the melodic line in the right hand and the bass line in the left hand.

Measures 88 and 89. Measure 88 features a treble clef staff with a complex, rapid sixteenth-note melody and a bass clef staff with a simple accompaniment of eighth notes. Measure 89 continues the treble melody and adds a bass line with eighth notes. Both measures are marked with an 8-measure repeat sign above the treble staff.

Measures 90, 91, and 92. Measure 90 has a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. Measures 91 and 92 continue the treble melody and add a bass line with eighth notes. All three measures are marked with an 8-measure repeat sign above the treble staff.

Measures 93, 94, and 95. Measure 93 has a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. Measures 94 and 95 continue the treble melody and add a bass line with eighth notes. All three measures are marked with an 8-measure repeat sign above the treble staff.

Measures 96, 97, and 98. Measure 96 has a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. Measures 97 and 98 continue the treble melody and add a bass line with eighth notes. All three measures are marked with an 8-measure repeat sign above the treble staff.

Measures 99, 100, 101, and 102. Measure 99 has a treble staff with a complex, rapid sixteenth-note melody and a bass staff with a simple accompaniment. Measures 100 and 101 continue the treble melody and add a bass line with eighth notes. Measure 102 is the final measure on the page, featuring a treble staff with a simple melody and a bass staff with a simple accompaniment. All four measures are marked with an 8-measure repeat sign above the treble staff.

Part IV

A DANCE DRAMA



ISIS

An Egyptian Dance Drama

References to be used in connection with this dance - drama

Literature-

- History of Egypt Petrie
- History of Ancient Art.Winkelmann
- Vol. I. Book II.
- The Art of Music
- The Dance, Vol. 10 Chap. II
- Book of the Dead
- Hymns to Deities

Sculpture-

- Mural decorations of Ancient Egypt

Description-

The head priest of a local temple of Isis has read in the stars that the statue of the goddess will come to life when a certain king's son, overcome by love, shall come to sacrifice himself to the goddess.

The scene opens in the temple of Isis where the priestesses are performing the sacred astral dance. The priest dashes in to announce the arrival of a young prince who has come with poisonous incense, intent on sacrificing himself to the goddess, Isis.

In the astral dance of the priestesses, an attempt was made to recreate the old Egyptian astral dance, but there are so few facts known concerning it that it had to be largely imaginary. We have on good authority, however, that the dance was a beautiful ceremonial, complicated in design and in symbolism. The dancers moved east and west, whirled to show the movement of the planets, stopped suddenly to demonstrate the immobility of the earth and all the while made with their hands, arms and bodies, the signs of the Zodiac.

Dance of the Awalim.....	Orientele.....	César Cui
Priest.....	Oriental Melody.....	Rubinstein
Recessional.....	Oriental Melody.....	Friml
Boy.....	Hymn to the Sun.....	Rimsky-Korsakow
Isis.....	Orientele.....	Amani

Awalim

The movement used is a short, slow, circular, eastern walk to the rhythm of the music, unless otherwise indicated. The amount of music depends largely on the size of the stage used. The music is arranged for a small stage. Each figure requires two full phrases of music - one phrase to move into formation and same phrase repeated to execute the figure.

Introduction-

- Awalim are discovered whirling in place (D Ia)
- Arms in authentic position of holding up the universe. 2 meas.
- I. Lead into next figure (D Ib) 8 meas.
- Upstage groups turn in place outside arms high
- Downstage groups sink slowly to one knee in kneeling position of holding up the universe.
- Downstage group rises, inside arms high.
- Upstage group stands still, changes to position of inside, arms high 8 meas.
- II. Walk into next formation (D II)
- Turn slowly in place until a and a, are upstage of others (3 inside arms holding universe)
- III. Run to next formation (D III) arms making sign of Aries
- Make sign with partners and hold.
- IV. Walk to formation (D IV)
- Arms making sign of Taurus, whirl rapidly in place.
- V. Walk to formation (D V)
- Downstage figures sink to knees, making low square.
- Upstage figures make high squares.
- This represents Gemini.
- Rise.
- VI. Walk to next formation (D VI) with arms in position of Cancer.
- Make new position of Cancer with partner.
- VII. Walk to next formation (D VII) with arm in position of Leo.
- Make sign of Scorpio in each group in three different ways.
- VIII. Whirl to next formation (D VIII)
- Middle group making sign of Pisces with bodies facing each other.
- Four outer figures, each make the sign of Pisces.
- IX. Walk to next formation (D IX)
- Repeating sign except central figures face out.
- X. Walk to next formation (D Xa)
- Making sign of Sagittarius with arms.
- Cross as indicated in (D Xb) making sign of Aquarius with arms.
- XI. Whirl around in circle (D XI) returning to original positions.
- Hold. (D Ia)

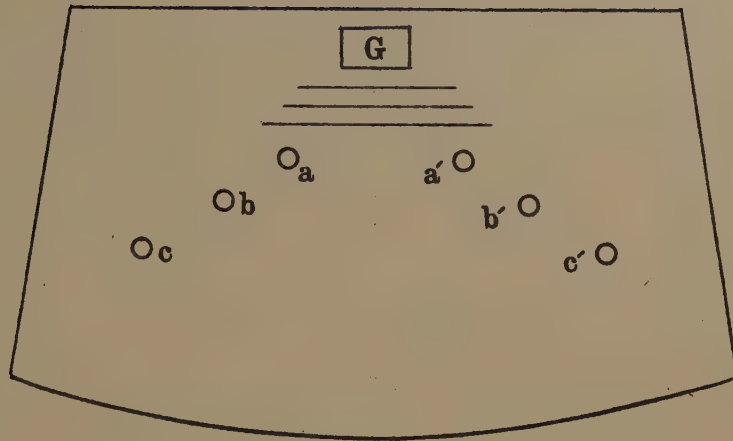


Diagram Ia

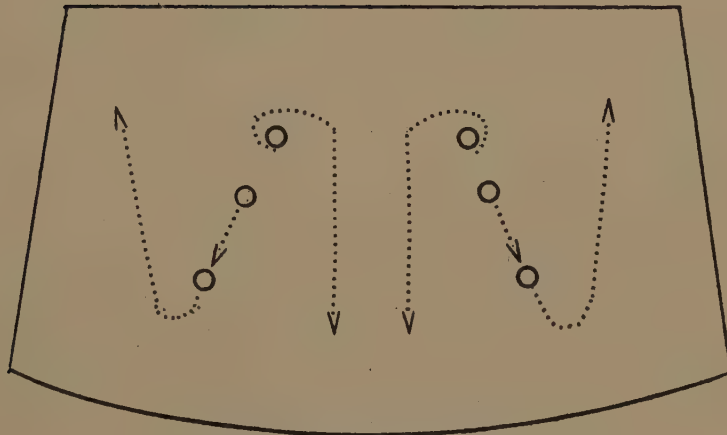


Diagram Ib

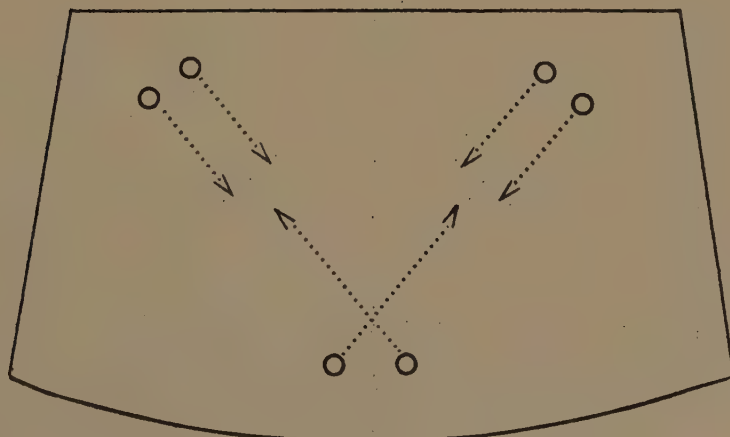


Diagram II

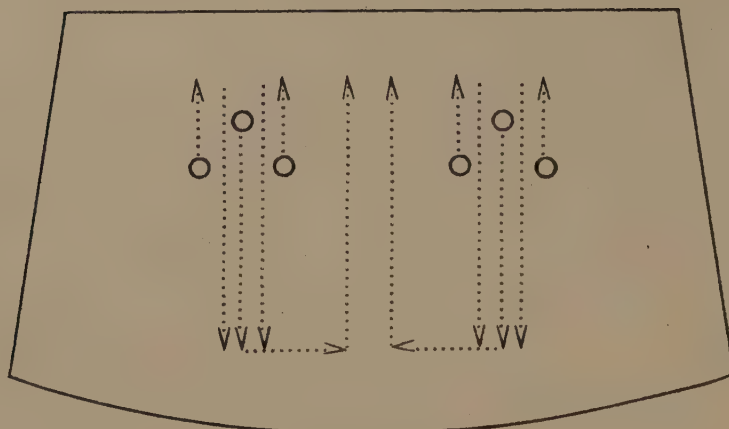


Diagram III

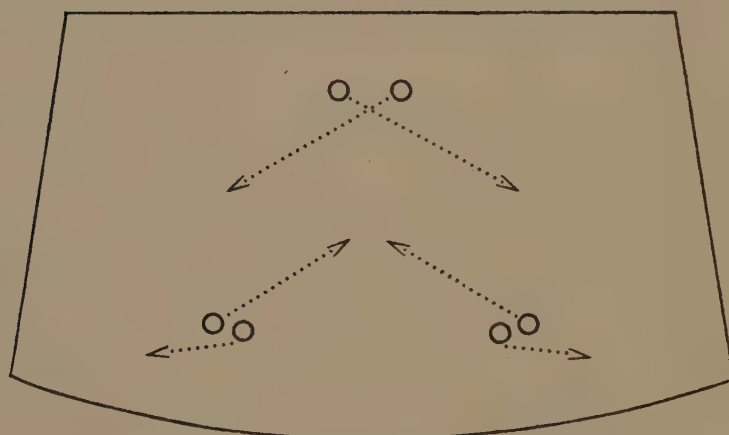


Diagram IV

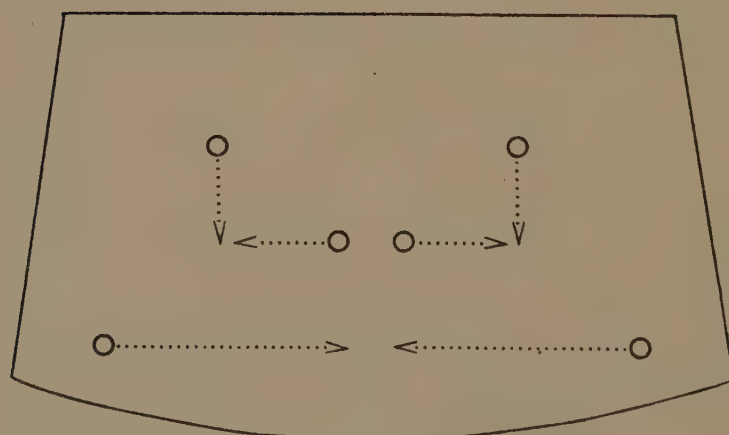


Diagram V

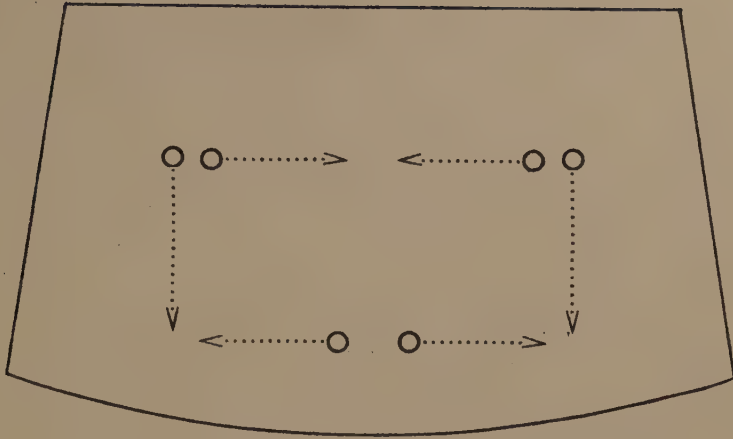


Diagram VI

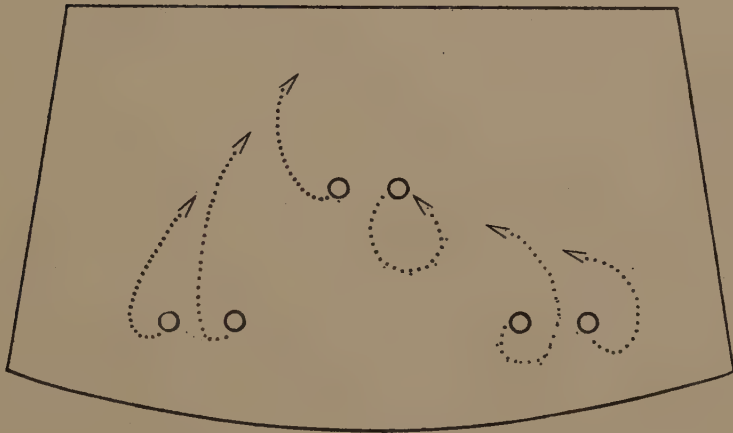


Diagram VII

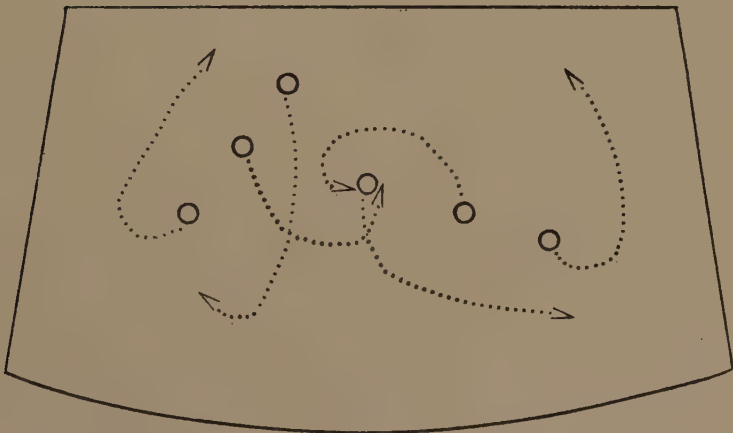


Diagram VIII

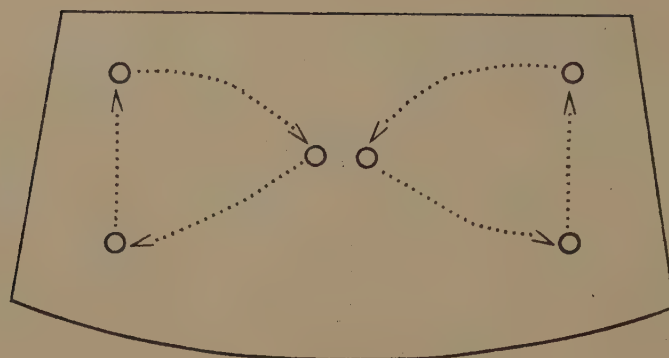


Diagram IX

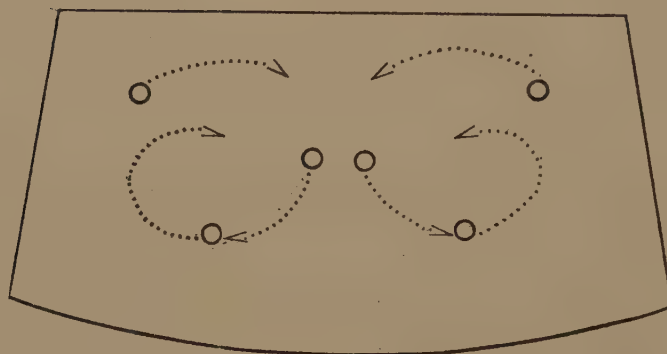


Diagram Xa

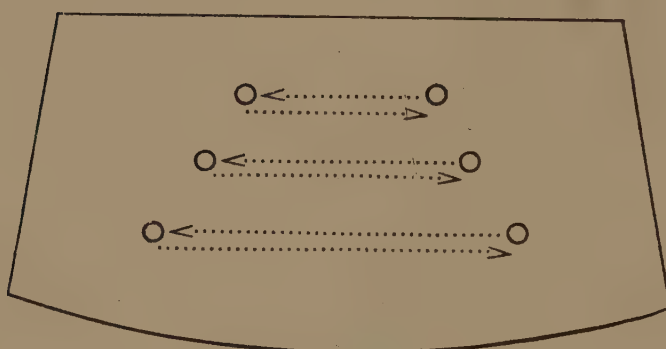


Diagram Xb

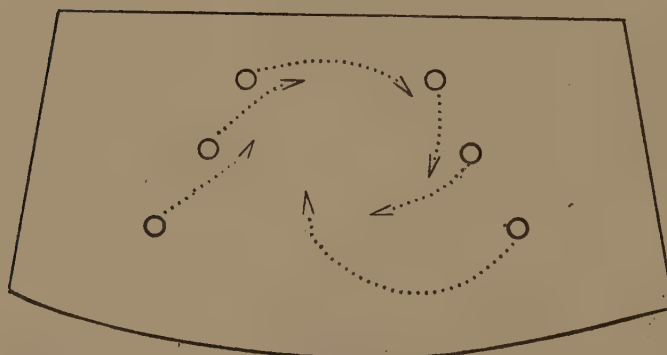


Diagram XI



First system of music for III-VIII. It consists of a grand staff with two staves. The key signature has two flats. The first staff has a treble clef and the second has a bass clef. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *mf* and *mf*. Below the staves, there are markings: *Red.*, ***, *Red.*, ***, *Red.*, and *Red.*.

Second system of music for III-VIII. It consists of a grand staff with two staves. The key signature has two flats. The first staff has a treble clef and the second has a bass clef. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *mf* and *mf*. Below the staves, there are markings: *Red.*, *Red.*, *Red.*, ***, *Red.*, *Red.*, and ***.

Third system of music for III-VIII. It consists of a grand staff with two staves. The key signature has two flats. The first staff has a treble clef and the second has a bass clef. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *p* and *mf*. Below the staves, there are markings: *Red.*, *Red.*, ***, *Red.*, ***, *Red.*, ***, *Red.*, and *Red.*.

IV-IX

First system of music for IV-IX. It consists of a grand staff with two staves. The key signature has two flats. The first staff has a treble clef and the second has a bass clef. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *f* and *f*. Below the staves, there are markings: *Red.*, ***, *Red.*, ***, *Red.*, and *Red.*.

Second system of music for IV-IX. It consists of a grand staff with two staves. The key signature has two flats. The first staff has a treble clef and the second has a bass clef. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *cresc.* and *f*. Below the staves, there are markings: *Red.*, ***, *Red.*, ***, and *Red.*.

l.h. r.h.

First system of music. Treble and bass staves. Treble staff has a fermata over the first measure. Bass staff has a fermata over the first measure. Dynamics: *f* (forte) in the first measure, *riten.* (ritardando) in the second measure, *p a tempo* (piano at tempo) in the third measure. The system ends with a double bar line. Below the staves, there are three measures of redaction marked "Red." with an asterisk.

Second system of music. Treble and bass staves. Treble staff has a fermata over the first measure. Bass staff has a fermata over the first measure. Dynamics: *mf* (mezzo-forte) in the first measure, *piu f* (piu forte) in the second measure. The system ends with a double bar line. Below the staves, there are five measures of redaction marked "Red." with an asterisk.

Third system of music. Treble and bass staves. Treble staff has a fermata over the first measure. Bass staff has a fermata over the first measure. Dynamics: *f* (forte) in the first measure, *cresc.* (crescendo) in the second measure, *ff* (fortissimo) in the third measure, *sfz dim. molto rall.* (sforzando decrescendo molto rallentando) in the fourth measure. The system ends with a double bar line. Below the staves, there are eight measures of redaction marked "Red." with an asterisk.

XI

Fourth system of music. Treble and bass staves. Treble staff has a fermata over the first measure. Bass staff has a fermata over the first measure. Dynamics: *p a tempo* (piano at tempo) in the first measure, *dim.* (diminuendo) in the second measure. The system ends with a double bar line. Below the staves, there are three measures of redaction marked "Red." with an asterisk.

Fifth system of music. Treble and bass staves. Treble staff has a fermata over the first measure. Bass staff has a fermata over the first measure. Dynamics: *pp* (pianissimo) in the first measure. The system ends with a double bar line. Below the staves, there are four measures of redaction marked "Red." with an asterisk.

Priest

Priest enters from left in great excitement, bidding them cease their dancing (1) (2). 2 meas.

Runs to altar and falls in low salaam (3) (4) 2 meas.

Rises quickly bids them disperse (R) (L) (5) (6). 2 meas.

Pantomime telling them a prince, overcome with love, has come to sacrifice himself to goddess 7) 8). 2 meas.

Walks forward majestically (9) (10) (11) (12) raises his arm prophetically as if to say it was so decreed, finishes with a sweeping gesture and bows his head on his folded arms. Hold. (13) (14) (15) . . . 3 meas.

Recessional:

(Rhythm here is 2 steps to first measure, 3 steps and hold in 2nd measure. Repeat.)

Awalim moves forward and outward as in diagram, arms forward and up in position "It is fated." (1-9) 8 meas.

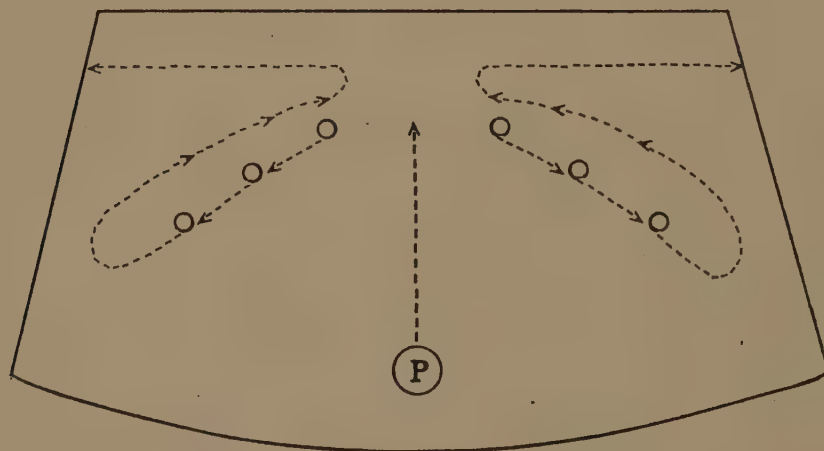
Reach toward goddess as suppliants, kneel, again up in supplication and finish in low salaam. Hold. (9-14). 5 meas.

Variety in the kneeling frieze can be accomplished by having figure nearest goddess prostrated, next one in high kneeling position, etc. Rise slowly (14) (15) 2 meas.

Exit with same walking rhythm. (16) (17) (18) (19) 4 meas.

Priest turns, walks (2 steps to measure) U.C. 20) (21) (22) (23). . 4 meas.

Low bow to goddess, (24) very low bow to goddess, (25) (26) walks majestically out R. (27) (28) (29) (30) (31) (32). 6 meas.



Recessional

The Priest

RUBINSTEIN

Measures 1-3 of the piano score. The key signature is one flat (B-flat), and the time signature is 3/4. Measure 1 begins with a forte (*f*) dynamic. The right hand features a melodic line with a trill (*tr*) on the second measure. The left hand provides a steady accompaniment. Measure numbers 1, 2, and 3 are indicated below the staves.

Measures 4-7 of the piano score. Measure 5 starts with a forte (*f*) dynamic. The right hand continues with a melodic line and trills. The left hand maintains the accompaniment. Measure numbers 4, 5, 6, and 7 are indicated below the staves.

Measures 8-11 of the piano score. The tempo marking *accelerando* appears above measure 9. Measure 9 is marked *cresc.* (crescendo). Measure 10 features a more active right-hand melody. Measure numbers 8, 9, 10, and 11 are indicated below the staves.

Measures 12-15 of the piano score. Measure 13 is marked *f* (forte). Measure 15 is marked *ff* (fortissimo). The right hand has a more prominent melodic role in these measures. Measure numbers 12, 13, 14, and 15 are indicated below the staves.

Recessional

Oriental Melody
RUDOLF FRIML
Op. 81, No. 4

Allegro moderato

First system of musical notation (measures 1-3). The treble clef staff contains a melody with eighth and sixteenth notes, and the bass clef staff contains a supporting line with eighth notes. Measure 1 is marked *p legato* and measure 2 has an accent (>). The measures are numbered 1, 2, and 3.

Second system of musical notation (measures 4-6). The treble clef staff continues the melody, and the bass clef staff continues the supporting line. Measure 5 has an accent (>). The measures are numbered 4, 5, and 6.

Third system of musical notation (measures 7-9). The tempo marking *Piu mosso* appears above the staff. The treble clef staff continues the melody, and the bass clef staff continues the supporting line. Measure 9 has an accent (>). The measures are numbered 7, 8, and 9.

Fourth system of musical notation (measures 10-12). The treble clef staff continues the melody, and the bass clef staff continues the supporting line. Measure 10 is marked *cresc.* and measure 12 is marked *f*. The measures are numbered 10, 11, and 12.

Measures 13-16 of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. Measure 13 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 14 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 15 is marked *rit.* and has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 16 is marked *a tempo* and has a treble staff with eighth notes and a bass staff with a whole note chord.

Measures 17-21 of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. Measure 17 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 18 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 19 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 20 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 21 has a treble staff with eighth notes and a bass staff with a whole note chord.

Measures 22-26 of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. Measure 22 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 23 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 24 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 25 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 26 has a treble staff with eighth notes and a bass staff with a whole note chord.

Measures 27-32 of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. Measure 27 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 28 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 29 is marked *rit.* and has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 30 has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 31 is marked *pp* and has a treble staff with eighth notes and a bass staff with a whole note chord. Measure 32 has a treble staff with eighth notes and a bass staff with a whole note chord. The page ends with the word *Fed.* and a star symbol.

The Boy

Introduction (1-4) . . . . .	.3 meas
Boy enters (walking with melody) from D. L. Crosses to D. C. with dejected walk. (4-12) . . . . .	.8 meas.
Realizes he is in temple of Isis. Looks around. (12). . . . .	.1 meas.
Runs and kneels before altar. Prays, then prostrates himself be- fore goddess.. . . .	.10 meas.
Slowly rises to his feet, much refreshed in spirit and decides to return to world. . . . .	.4 meas.
Starts out R. at first bouyantly, then less happily but determined. Finally, quite overcome with his love and grief, he staggers back and falls before the altar. (37). . . . .	.11 meas.
Reaches toward the goddess in supplication and again collapses.	
Slowly rising to his feet, he dedicates himself to the goddess, drops his princely cloak from his shoulders, prays and turns to the incense bowl L.. . . .	.10 meas
Drops in poison incense pellet, watches the smoke curl up, kneels down, breathes in the fumes. . . . .	.8 meas
Rises slowly, blinded by the fumes he staggers toward goddess then to the R. where he burns another pellet in bowl at R. breathes in fumes, staggers D. L. and dies. . . . .	.10 meas

The Boy

Hymn to the Sun

From the fairy opera
"The Golden Cockerel"

NICOLAI RIMSKY-KORSAKOFF

Allegro moderato

f m.d. 1 *dim. poco a poco* 2

sost. Ped. *

Andantino (♩ = 76)

poco rit. 3 *molto rit.* 4 *pp sempre staccato* 5

dolce *

6 7 8

mf *

9 10 11

mf *

12 13 14

cresc. poco

ped. * *ped.* * *ped.* *

15 16 17

a piacere

f *mf*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *sost. ped.*

18 19 20

mf *p*

sost. ped. *

21 22 23

p a tempo *mf* *poco rit. dim.*

ped. * *ped.* * *ped.* *

musical score for measures 24-26. Measure 24 is marked *molto rit.*. Measure 25 is marked *a tempo*. The score is in 2/4 time, featuring a treble and bass staff. Measure 24 has a melodic line in the treble and a bass line in the bass. Measure 25 has a melodic line in the treble and a bass line in the bass. Measure 26 has a melodic line in the treble and a bass line in the bass. Below the staves, there are markings: *Red.* * *Red.* * * *Red.* * *Red.* *

musical score for measures 27-29. Measure 27 is marked *dolce*. The score is in 2/4 time, featuring a treble and bass staff. Measure 27 has a melodic line in the treble and a bass line in the bass. Measure 28 has a melodic line in the treble and a bass line in the bass. Measure 29 has a melodic line in the treble and a bass line in the bass. Below the staves, there are markings: *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

musical score for measures 30-32. The score is in 2/4 time, featuring a treble and bass staff. Measure 30 has a melodic line in the treble and a bass line in the bass. Measure 31 has a melodic line in the treble and a bass line in the bass. Measure 32 has a melodic line in the treble and a bass line in the bass. Below the staves, there are markings: *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

musical score for measures 33-35. The score is in 2/4 time, featuring a treble and bass staff. Measure 33 has a melodic line in the treble and a bass line in the bass. Measure 34 has a melodic line in the treble and a bass line in the bass. Measure 35 has a melodic line in the treble and a bass line in the bass. Below the staves, there are markings: *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

Measures 36, 37, and 38. Measure 36 is marked *poco cresc.*. The score features a treble and bass staff with various musical notations including notes, rests, and dynamic markings. Below the staves, there are markings: *Red.*, ***, *Red.*, *Red.*Red.*Red.**, *Red.*, ***, *Red.*Red.**, *Red.*, ***, *Red.*Red.*

Measures 39 and 40. Measure 39 is marked *f* and *a piacere*. Measure 40 is marked *a tempo*. The score includes a treble staff with notes and a bass staff with sustained notes. Below the staves, there are markings: *Red.*, *sost. Red.*, ***, ***, *Red.*, ***

Measures 41 and 42. Measure 41 is marked *mf* and *a piacere*. Measure 42 is marked *a tempo*. The score includes a treble staff with notes and a bass staff with sustained notes. Below the staves, there are markings: *Red.*, *sost. Red.*, ***, ***, *Red.*, ***

Measures 43 and 44. Measure 43 is marked *p*. Measure 44 is marked *Red.*. The score includes a treble staff with notes and a bass staff with sustained notes. Below the staves, there are markings: *sost. Red.*, ***, *Red.**, *Red.**, *Red.**

f 45 *poco rit.* *dim.* 46 *molto rit.* *a tempo* 47 *pp* *m.d.*

*Red. * Red. ** *sost. Red.* *Red. ** *Red. **

dolce 48 *m.d. m.g.* 49 *dolce.* 50

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

51 52 53

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

54 55 56

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

mf poco cresc. 57 58

Led. * Led. * Led. * Led. * Led. * Led. * Led. *

59 60

Led. * Led. * Led. * Led. * Led. * Led. * Led. *

61 62

Led. * Led. * Led. * sost. Led. *

una corda *pp* 63 64 65

Led. * Led. * Led. * Led. * Led. *



Isis. The Goddess

Goddess is sitting C. C. as if made of stone

I. Breathes with rhythm 1 2 33 meas.

Following the melody, the movement flows through the trunk to
head, thru arms to fingers as goddess comes to life (4) (5) (6) (7) . .4 meas.

Hold (8) (9)2 meas.

Rising to knees slowly, stretches up with trunk muscles, reaches
out with arms and fingers in ecstasy of life4 meas.

Holds (grips floor with toes to prepare to rise)2 meas.

Rises slowly and stretches to tip-toes.5 meas.

Holds1 meas.

Relaxes.1 meas.

Sees boy (23) (24).2 meas.

Reaches to him1 meas.

Holds1 meas.

II. Walks to him, making caressing gestures.7 meas.

Bends and touches him, (boy rises) rises and waits2 meas.

Walks slowly around boy (to melody) showing him the beautiful
jewels in which she is arrayed.9 meas.

III. Dances for boy

Steps, high skipping position, crumples and runs to L.

Turns slowly to boy . . . . .	.9 meas.
Repeats three times, making complete square around boy (a different skipping position each time and a different turn make this step more interesting. See positions of mural decorations) . . . . .	.27 meas.
IV. Deep lunge to plastique attitude of love toward boy. Turns away in attitude of grief. Rises slowly. . . . .	.9 meas.
Runs to L. in attitude of grief. . . . .	.6 meas.
Repeats, changing plastique attitude and runs R. to U.C. . . . .	.15 meas.
Kneels at altar, bends backward to boy	
Rises slowly . . . . .	.9 meas.
Whirls in place. . . . .	.6 meas.
V. Stops suddenly (60). . . . .	.1 meas.
Slowly turns to stone, walking backward to altar . . . . .	.7 meas.
One last tender gesture to boy (68). . . . .	.1 meas.
Returns to initial attitude. Hold.. . . .	.7 meas.

FINALE

Awalim enter, *a* from D. R., *a'* D. L., *b* U. R., *b'* U. L., *c* L. C., *c'* R. C. Move toward boy, arms extended in front, shoulder level, heads bowed. Form circle around him. Raise arms and head upward in prayer, drop head and extend arms to sides, whirl out to original places and whirl in place until lights fade out.

Music Divisions 10 and 11 Orientale- Cui.

Isis. The Goddess

Orientale
NICOLAS AMANI
Op. 7, N^o 2

I.
Andantino mosso (♩ = 88)

The musical score is written for piano in 2/4 time, key of D major (two sharps). It consists of 26 numbered measures across five systems. The tempo is marked 'Andantino mosso' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as dynamics (*mf*, *p*, *f*, *sf*), articulation (*ben ten.*, *simile*), and fingerings (1-5, 3, 5). The piece begins with a *mf* dynamic and a triplet of eighth notes in the right hand. Measures 1-3 are marked with dynamics 1, 2, and 3. Measure 4 is marked *mf molto cantabile* and measure 5 is marked 5. Measures 6-11 are marked 6, *p* 7, 8, 9, *f* 10, and 11. Measures 12-16 are marked 12, 13 *p*, 14, 15, and *mf* 16. Measures 17-21 are marked 17, 18, 19, 20, and 21. Measures 22-26 are marked 22, *sf f* 23, 24, 25, and 26. The score concludes with a final chord in measure 26.

II.

Section II consists of six measures (27-32). The right hand plays a series of chords, each marked with a piano (*p*) dynamic. The left hand plays a simple bass line. The key signature has three sharps (F#, C#, G#).

III. Play 4 times

Section III consists of five measures (33-37). Measures 33-35 are marked *pp* (pianissimo). Measure 36 is marked *And.* (Andante). Measure 37 is marked *sempre*. The right hand features a melodic line with triplets in measures 36 and 37. The left hand plays a bass line. The key signature has three sharps.

Section III continues with measures 38-42. Measures 38-41 are marked *And.* (Andante). Measure 42 is marked *sempre*. The right hand features a melodic line with triplets in measures 38 and 41. The left hand plays a bass line. The key signature has three sharps.

IV. Play 3 times

Section IV consists of five measures (43-47). Measures 43-44 are marked *mf* (mezzo-forte). Measures 45-47 are marked *mf*. The right hand features a melodic line with triplets in measures 45 and 47. The left hand plays a bass line. The key signature has three sharps.

Section IV continues with measures 48-52. Measures 48-49 are marked *mf* (mezzo-forte). Measure 50 is marked *dim.* (diminuendo). Measures 51-52 are marked *p* (piano). The right hand features a melodic line with triplets in measures 48 and 50. The left hand plays a bass line. The key signature has three sharps.

Musical score for measures 53-56. The key signature is three sharps (F#, C#, G#). The music is written for piano with treble and bass staves. Measures 53-56 feature a melody in the treble staff with triplets and a bass line with chords. Dynamics include *f* (forte) at measure 54. Measure numbers 53, 54, 55, and 56 are indicated below the treble staff.

Musical score for measures 57-59. The key signature is three sharps (F#, C#, G#). The music is written for piano with treble and bass staves. Measures 57-59 feature a melody in the treble staff with triplets and a bass line with chords. Dynamics include *sf* (sforzando) at measures 57, 58, and 59. Measure numbers 57, 58, and 59 are indicated below the treble staff.

V.

Musical score for measures 60-65. The key signature is three sharps (F#, C#, G#). The music is written for piano with treble and bass staves. Measures 60-65 feature a melody in the treble staff with chords and a bass line with chords. Dynamics include *sf* (sforzando) at measure 60 and *p* (piano) at measure 63. Measure numbers 60, 61, 62, 63, 64, and 65 are indicated below the treble staff.

Musical score for measures 66-70. The key signature is three sharps (F#, C#, G#). The music is written for piano with treble and bass staves. Measures 66-70 feature a melody in the treble staff with chords and a bass line with chords. Measure numbers 66, 67, 68, 69, and 70 are indicated below the treble staff.

a piacere

Musical score for measures 71-75. The key signature is three sharps (F#, C#, G#). The music is written for piano with treble and bass staves. Measures 71-75 feature a melody in the treble staff with chords and a bass line with chords. Dynamics include *pp* (pianissimo) at measure 72. Measure numbers 71, 72, 73, 74, and 75 are indicated below the treble staff. The section ends with a double bar line and a repeat sign.



CHART OF CORRELATION . . . . .	209

DANCE	MUSIC	CORRELATION
Night	In der Nacht..... Schumann	Literature Sculpture Painting
Waves.....	Das Rheingold Overture	Literature Sculpture Painting
Snowflakes.....	Wagner Valse Caprice..... Rubinstein	Literature
Fire.....	Magic Fire Spell..... Wagner	Literature Opera Mythology
Trees.....	Frühlingsrauschen..... Sinding	Literature Sculpture Painting
Wounded Warrior.....	Prelude..... Chopin	Sculpture
Die Lorelei.....	Am Meer..... Schubert-Liszt	Literature Mythology Sculpture
Bound Captive.....	Prelude	Literature Sculpture Psychology
	Chopin	
Meditation.....	Meditation from Thaïs..... Massenet	Literature Opera Sculpture Psychology
Triumphant Procession.....	Aïda..... Verdi	Sculpture Painting Opera
Apollo.....	Original Greek.....	Literature Mythology Sculpture Painting Religion History

CHART OF CORRELATION

DANCE	MUSIC	CORRELATION
Atalanta.....	Encourant.....	Literature
	Godard	Mythology
		Painting
Apparitions.....	Gypsy Rondo.....	Psychology
	Haydn	Literature
		Sculpture
Skipping.....	Surprise Symphony	} Literature Sculpture Psychology
	Haydn	
	Rondo Capriccioso	
	Mendelssohn	
	Presto 7th Symphony	
	Beethoven	
	Aufschwung	
	Schumann	
	Grillen	
	Schumann	
	Overture	
	Rossini	
Artemis.....	Liesbesfreud.....	Literature
	Kreisler	Sculpture
		Mythology
Triumphant Horsemen.....	Prelude.....	Sculpture
	Rachmaninoff	
Phaëthon.....	Phaëton.....	Literature
	Saint-Saëns	Mythology
Diana.....	The Hunting Song.....	Literature
	Schumann	Mythology
		Sculpture
		Painting
The Storm.....	Overture Wilhelm Tell.....	Literature
	Rossini	Sculpture
		Opera
Dawn.....	Overture Wilhelm Tell.....	Literature
	Rossini	Sculpture
		Opera
The Hunt.....	Polonaise.....	Sculpture
	Chopin	Painting
March of the Indian Phantoms .	March of the Indian Phantoms.....	History
	Kroeger	

CHART OF CORRELATION

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DANCE	MUSIC	CORRELATION
Bats.....	Witches' Dance	Literature
	MacDowell	
Pierrot.....	Serenata	Literature
	Moszkowski	Painting
Funeral March of a Marionette.	Funeral March of a Marionette.....	Literature
	Gounod	
Rumor.....	Overture Semiramide.....	Literature
	Rossini	Psychology
		Painting
L'Allegro.....	Surprise Symphony.....	Literature
	Haydn	Sculpture
		Painting
The Valkyrie	Die Walküre.....	Literature
	Wagner	Mythology
		Sculpture
		Painting
		Opera
Bacchanale.....	Samson and Delilah.....	Literature
	Saint-Saëns	Mythology
		Sculpture
		Painting
Cassim.....	Prelude Op. 3 No.....	Literature
	Rachmaninoff	Painting
		Psychology
Funeral March.....	Marcia Funèbre.....	Psychology
	Beethoven	Religion
		Philosophy
		Literature
		Sculpture
		Painting
Marche Slave.....	Marche Slave.....	History
	Tschaikowsky	Sociology
		Psychology
		Literature
		Sculpture
		Painting

CHART OF CORRELATION

DANCE	MUSIC	CORRELATION
Dance Drama "Isis"	Orientele	History Archæology Religion Sculpture
	Cui	
	Oriental Melody	
	Rubinstein	
	Oriental Melody	
	Friml	
	Hymn to the Sun	
	Rimsky-Korsakoff	
	Orientele	
	Amani	

BIBLIOGRAPHY WITH KEY TO REFERENCES

The key to references is for the purpose of showing teachers exactly where all this correlated material may be found. It also contains many more references than are included under the dances. We strongly advise that all these references be used in order to enrich, as much as possible, the student's approach to the dance.

Prints of those marked * can be had from Gramstorff Bros., Malden, Mass. These prints make very beautiful and handy copies to use in class.

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VICTOR RECORDS

Bacchanale.....	Saint-Saëns.....	No. 74671
Dawn.....	Rossini.....	35120a
Die Walküre.....	Wagner.....	74684
Frühlingsrauschen.....	Sinding.....	35448b
Grand March—Aïda.....	Verdi.....	35265
Hymn to Apollo.....		35279
Hymn to the Sun.....	Rimsky-Korsakoff.....	64790
Liebesfreud.....	Kreisler.....	74196
Magic Fire Spell.....	Wagner.....	35448a
Marche Slave.....	Tschaikowsky.....	35167
Marcia Funèbre.....	Beethoven.....	35426

Meditation—Thaïs	Massenet.....	No. 74182
Orientale	Cui.....	64261
Overture Wilhelm Tell.....	Rossini.....	} 16380 35121
Polonaise	Lizst.....	
Prelude in G Minor.....	Rachmaninoff.....	64973
Prelude Op. 3, No. 2.....	Rachmaninoff.....	74628
Rondo Capriccioso.....	Mendelssohn.....	66016
Semiramide Overture.....	Rossini.....	35265
Serenata.....	Moszkowski.....	35167
Seventh Symphony—Presto.....	Beethoven.....	64281
Surprise Symphony.....	Haydn.....	35320
The Storm.....	Rossini.....	35244
		35120b

DUO-ART RECORDINGS

The following piano reproductions have been correlated by the Educational Department of The Aeolian Company.

MUSIC	COMPOSER	PLAYED BY	DUO-ART
Aïda.....	Verdi.....	Robert Armbruster.....	6676
Die Walküre.....	Wagner.....	Ignaz Friedman.....	6531
Frühlingsrauschen.....	Sinding.....	Arthur Shattuck.....	58099
Funeral March of a Marionette.....	Gounod.....	Clarence Adler.....	6403
Gypsy Rondo.....	Haydn.....	Norfleet Trio.....	67158
Hymn to the Sun.....	Rimsky-Korsakoff.....	Georges Enesco.....	*
Liebesfreud.....	Kreisler.....	Robert Armbruster.....	*
Magic Fire Spell.....	Wagner.....	Ignaz Friedman.....	6531
March Militaire.....	Schubert.....	Harold Bauer Ossip Gabrilowitsch }	6487
Marche Slave.....	Tschaikowsky.....	Georges Enesco.....	*
Marcia Funèbre.....	Beethoven.....	Harold Bauer.....	5703
Orientale.....	César Cui.....	Walter Charnbury.....	10717
Overture Semiramide.....	Rossini.....	Georges Enesco.....	*
Overture Wilhelm Tell.....	Rossini.....	Erno Rapee.....	6232
Phaëthon.....	Saint-Saëns.....	Serge Prokofieff.....	6198
Polonaise in A Flat.....	Chopin.....	Ernest Schelling.....	5721
Prelude in G Minor.....	Rachmaninoff.....	Josef Hofmann.....	6229
Prelude Op 3, No. 2.....	Rachmaninoff.....	Josef Hofmann.....	6525
Rondo Capriccioso.....	Mendelssohn.....	Josef Hofmann.....	6119
Samson and Delilah.....	Saint-Saëns.....	Camille Saint-Saëns.....	5696
Serenata.....	Moszkowski.....	Clarence Adler.....	6063
Thaïs.....	Massenet.....	Maurice Dambois.....	10138
Witches' Dance.....	MacDowell.....	Cone Baldwin.....	6166

* In preparation.

NOTE:—Variations in spelling are accounted for by the different sources from which the titles are taken.

